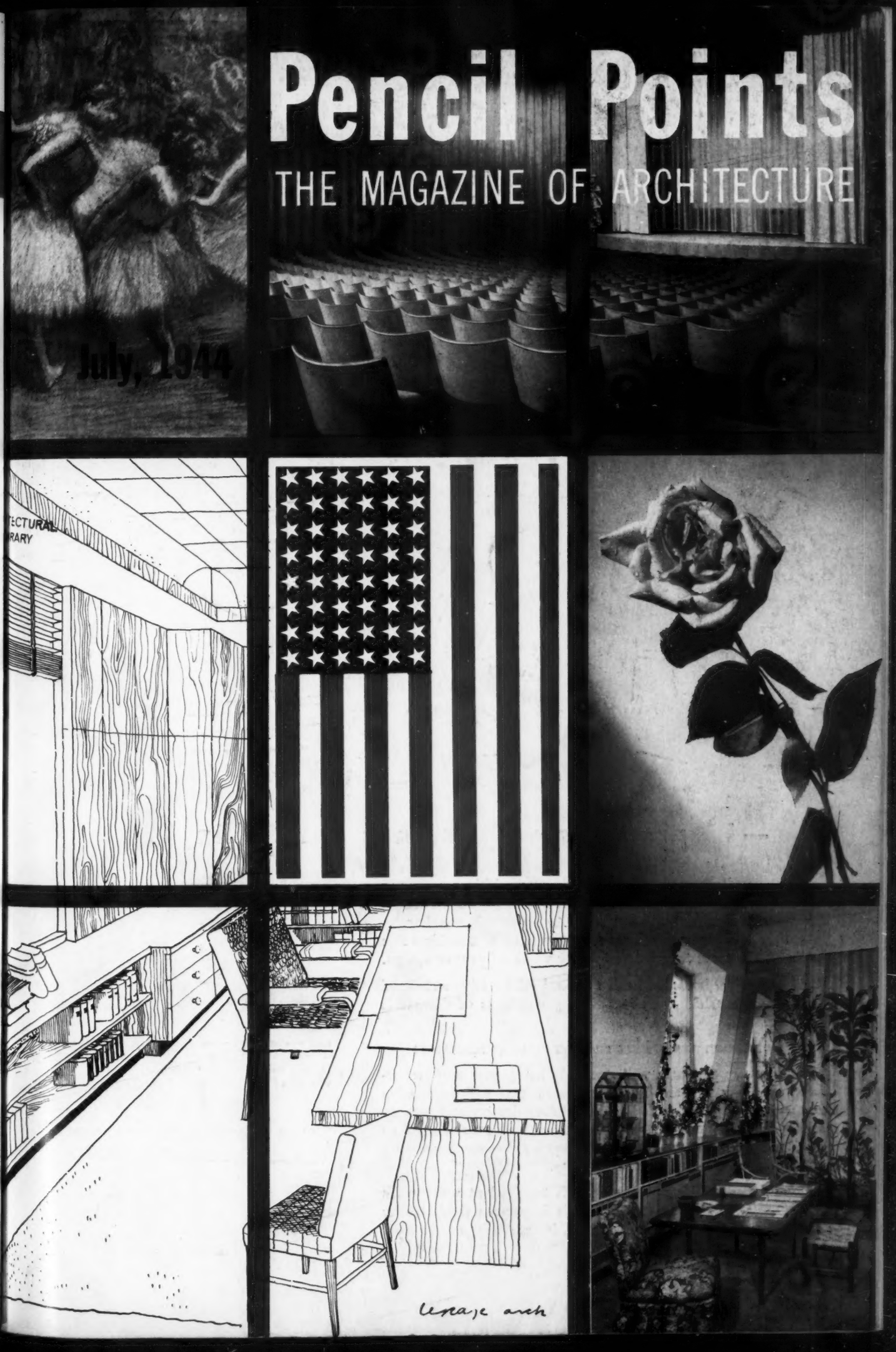
Pencil Points
THE MAGAZINE OF ARCHITECTURE
July, 1944
ECTURAL
RARY
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July, 1944

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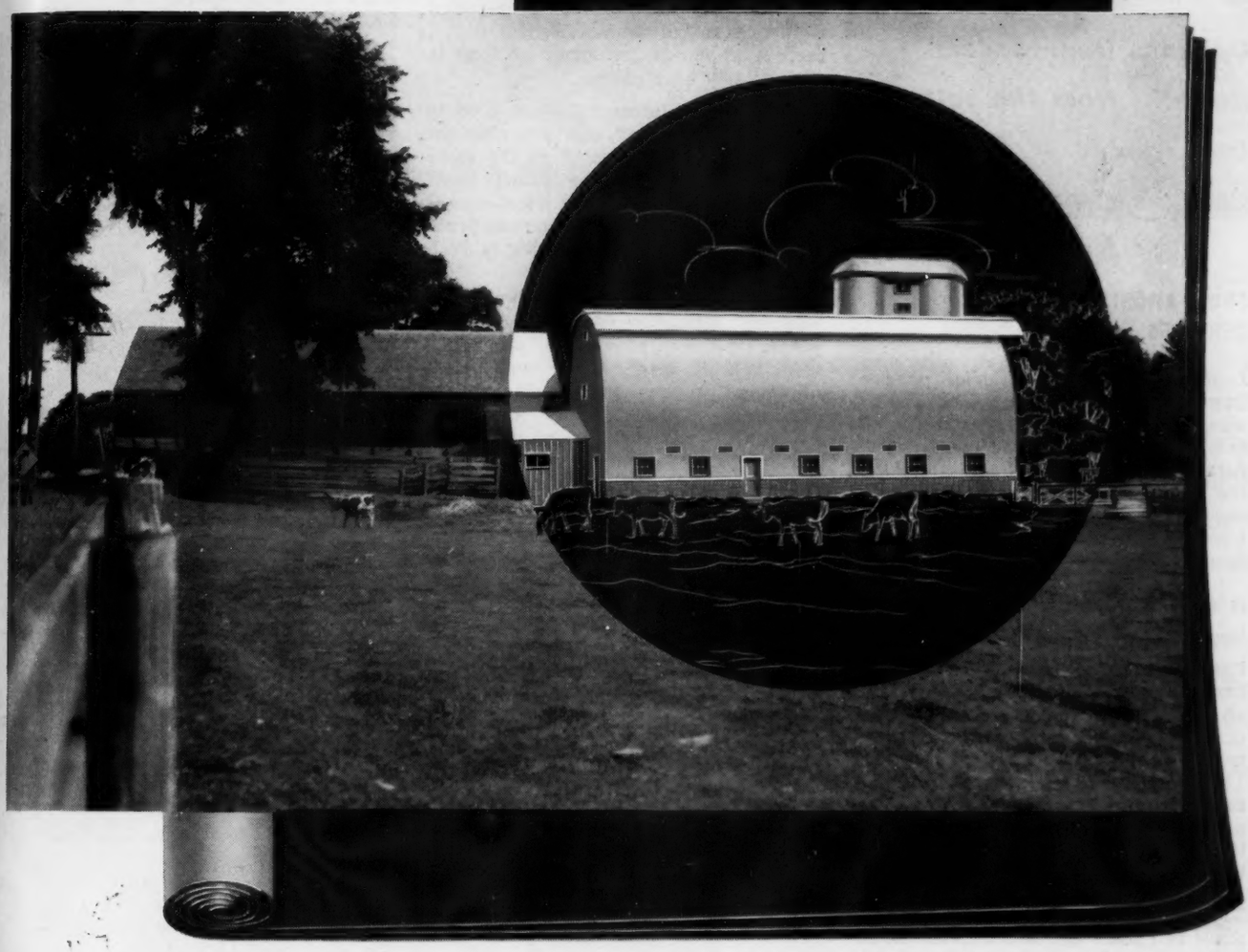
For details of these windows, consult Sweet's Catalog, or write directly to Andersen.

MODERNIZATION



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Views

Opinions from readers

Remarks from the editors

Data wanted

Changes of address

FROM ARCHITECTS IN THE SERVICES

Last December the editorial page of PENCIL POINTS *carried a standing invitation, to architectural men in the services, to express themselves upon the future of architecture. Some time later, the Editor sent letters with a similar message to these men. Some responses were published in the May and June issues. Herewith are others:*

Is Travel Broadening?

Dear Editor:

Returning recently from overseas, I've had occasion to listen to broadcasts by an architect telling of the effect on design that will result from the varied travels of our architects in khaki. The Oriental influence was emphasized, some consideration given the European and Asiatic, but notably overlooked was the South Sea Island effect on our future construction.

This brought to mind a few sketches I made two years ago which illustrate the seriousness of such an oversight. The amphibious "Chic Sales," complete with single plank promenade and running water, the open-air kitchen with combination soot filter and roof, and the self-cleaning swine shack built over a tidal flow should all affect the far-sighted architect. Photographic copies are enclosed if you would care to use them.

MALCOLM R. CHANDLER
Major (USMCR)

Major Chandler's drawings are reproduced below. The reader will probably have no difficulty in identifying (left to right) the amphibious "Chic Sale," the open air kitchen, and the self-cleaning swine shack. ED.

From New Guinea

Dear Editor:

It's been a great pleasure to see and read PENCIL POINTS in New Guinea. A certain unofficial freshness of tone is particularly heartening.

Your letter of January 18 was good to receive in every way, too. I'm glad the March issue came almost at the same time. For in it was a particularly clear statement of the point of view that I hope will grow lustily in the next peace —Catherine Bauer's "Planning is Politics."

I'm not an architect, but design is my passion. Mrs. Wurster's view of the people's place in planning is one that I think is much needed in our approach to all design problems. I am certainly not suggesting that designers be elected by majority vote; but mass production (of houses, parts of houses, or objects for use in houses—say "buildings" if you wish, for "houses") implies the same obligation toward the people that planners have.

There has been as great a willingness to ignore this obligation on the part of "creative" designers, it seems to me, as there has been to exploit it on the part of "commercial" designers.

Perhaps you will find this little footnote to the Planning article singularly beside the point of the pencil; but I was very happy to see the stand taken in any field that impinges on designers' work.

I hope, too, you'll continue to publish, and feature, work of the calibre of Alonzo Harriman's.

With every possible good wish for your work,

LT. EDGAR KAUFMANN, JR., (USAAC)

More Architects at War

Since the publication of the list of architectural men in uniform (December, 1943), additions and corrections have kept coming in. The following information brings us up to date as of this writing. Additions and corrections were published in the Views *pages of the February, March, April and May issues. (For abbreviations see previous issues.)*

Massachusetts

FRANK J. BARRETT
FRANK W. CRIMP, Capt.
GEORGE S. LEWIS, Pfc. (USA)
WILLIAM G. WEIR, C.C.M. (USN)

Southern California

MILTON CAUGHEY
WILL MELVILLE GARTON, JR.
LATTA GRAHAM
FRANK GRUYS
HARRY HARMON
DENVER MARKWITH, JR.
ROBERT E. MCCLAIN
STANLEY C. MESTON
JAMES MORELAND, JR.
BASIL G. PANTAGES
ROLAND L. RUSSELL
WHITING S. THOMPSON
GEORGE V. WHISENAND
CARLETON M. WINSLOW, JR.
DAVID J. WITMER

CRITICISM

Dear Editor:

PENCIL POINTS is the only architectural magazine I take. I like it even though it arouses my ire at times, but the cover of the May issue was a bit too much. The pile of rocks with a hole in it wouldn't even stand up—the keystone of the sleepless arch would fall down, and that isn't even "functional," and function follows the flag these unesthetic days as we are being constantly told. Besides, it was extremely unpleasant to look at.

I am writing to ask you to spare your subscribers any such flights of misdirected imagination in the future.

LUCIAN E. SMITH
New York, N. Y.

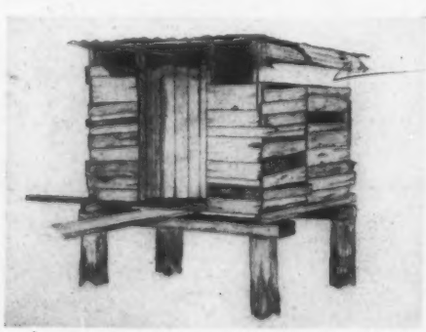
NOTICES

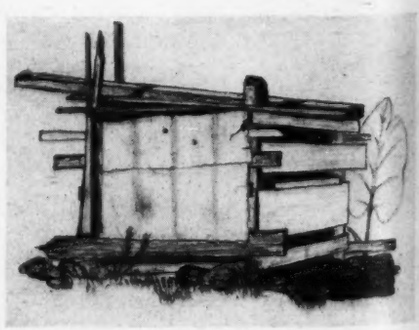
DANIEL M. DORR, Registered Architect, A.I.A., and EMIL J. MINX, Registered Architect, announce the opening of offices at 333 North Michigan Avenue, Chicago 1, Ill., for the practice of architecture. PENCIL POINTS apologizes to Mr. Dorr for erroneously classifying him as a draftsman in the May issue.

ROCHE, WILLIAMS & CUNNYNGHAM, INC., of New York, Chicago, and Philadelphia, announces a change of name to ROCHE, WILLIAMS & CLEARY, INC., and the removal of its Chicago offices to the Field Building, 135 LaSalle Street.

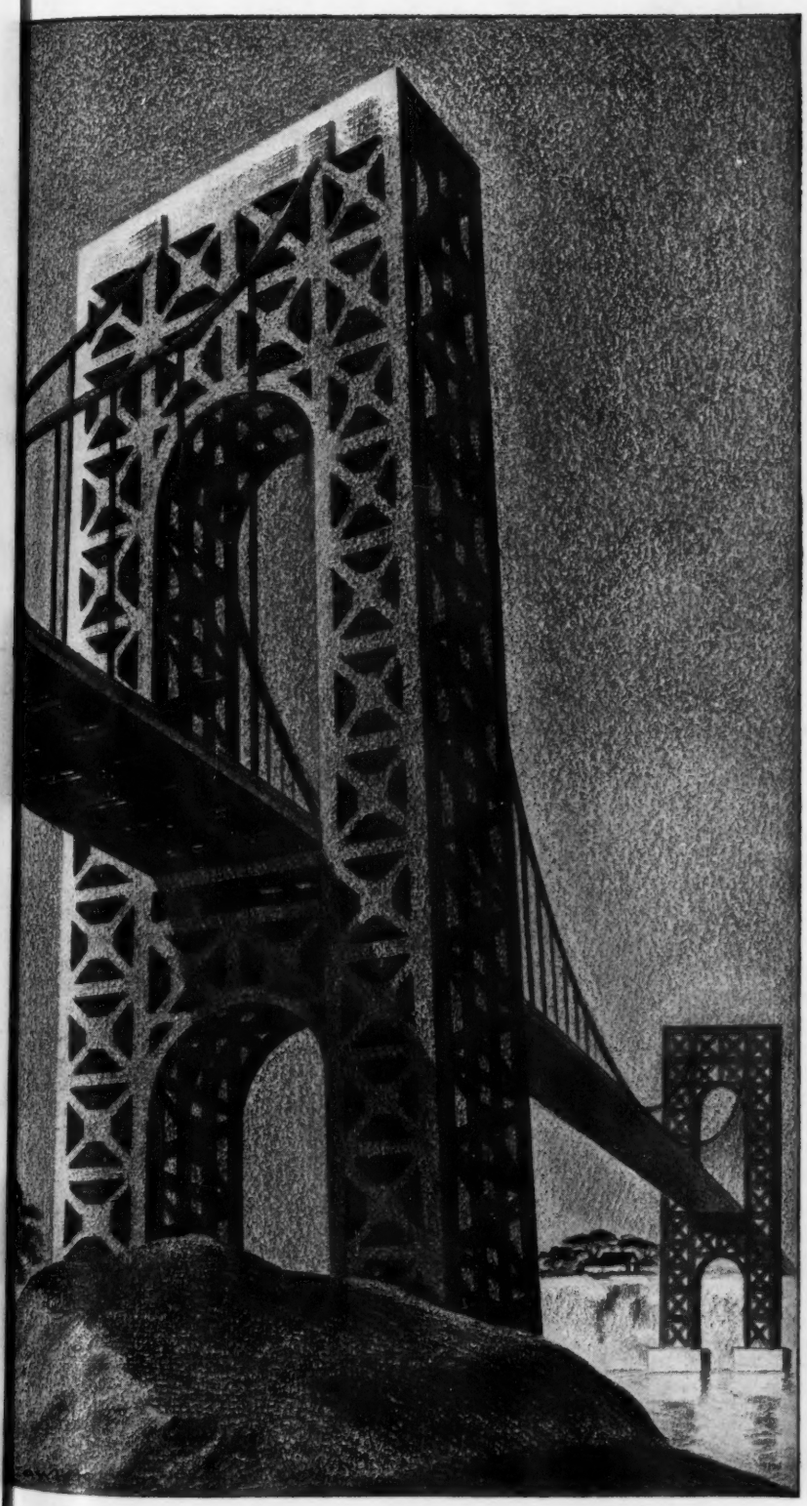
HAROLD SPITZNAGEL, Architect, A.I.A., announces the removal of his offices to larger quarters on the 8th floor of the National Bank of South Dakota Building, Sioux Falls, S.D.

(VIEWS continued on page 10)





...FOR THE BRIDGES TO BE CROSSED TOMORROW



The day is fast approaching when America will need your plans for building new bridges and modernizing old ones. Once blueprints are made, you'll be ready to go ahead with these projects when the Victory whistles blow.

Planning firm foundations upon which people may begin new lives is your way to assure a quick return to normal living for millions of fighting men and war workers. These are the men who will turn to you for employment when their present job is done. Don't disappoint them . . . don't keep them waiting . . . plan your post-war developments now and give them the things they have been fighting for.

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Views

(Continued from page 8)

GENERAL CONTRACTOR VS. ARCHITECT

This is the second of a series of eight articles by EDMUND HOWE POGGI *on the postwar status of the architectural profession. The first, "If I Were an Architect," appeared in the May* PENCIL POINTS. *Letters on it are printed after the current article.*

On February 17th, at the 75th birthday dinner of the New York Chapter, A.I.A., William Wilson Wurster, A.I.A. questioned, "Are we sure we want to stick by the fact that we ethically can't give our clients a complete building service? I personally have liked keeping the design separate from the construction but I wonder how a man like Albert Kahn really approached the problem. I know of several people in the West who do a fine job of combining them." (See PENCIL POINTS for March, 1944, Page 8.)

The article "If I were an Architect" was being composed at the time those words were spoken, and the identical question appears to have been germinating throughout the Profession for a considerable period of time.

Assuredly, it is reasonable that questions relating to drastic changes of policy be afforded mature consideration and serious discussion before we attempt to solve them, but many of us have held fast to the belief that the Architecture of our *buildings* would never change, and we are forced to admit that the changes externally and internally have been vast. Methods of construction have changed as well—new materials are employed, and old materials have been discarded.

Procedure *within* the Architect's Office is unlike that of "the good old days." No longer do we "grind" the ink for the day's use, nor do we wait for a sunny day to put the blueprint frame without the window, or laboriously produce copies of the hand-written specification in the Hectograph pan. The cumbersome and unsightly old letter-press and copy book have long since disappeared, but the functions of the Architect, and the limitations which govern his procedure in relation to the client and to the general public, remain—fundamentally—*the same.*

The die-hards are smug. *"We will not change!"* they say. The colleges are smug, and they continue to teach the practice of Architecture *as it was,* which is bitterly resented by the new graduate when he encounters the

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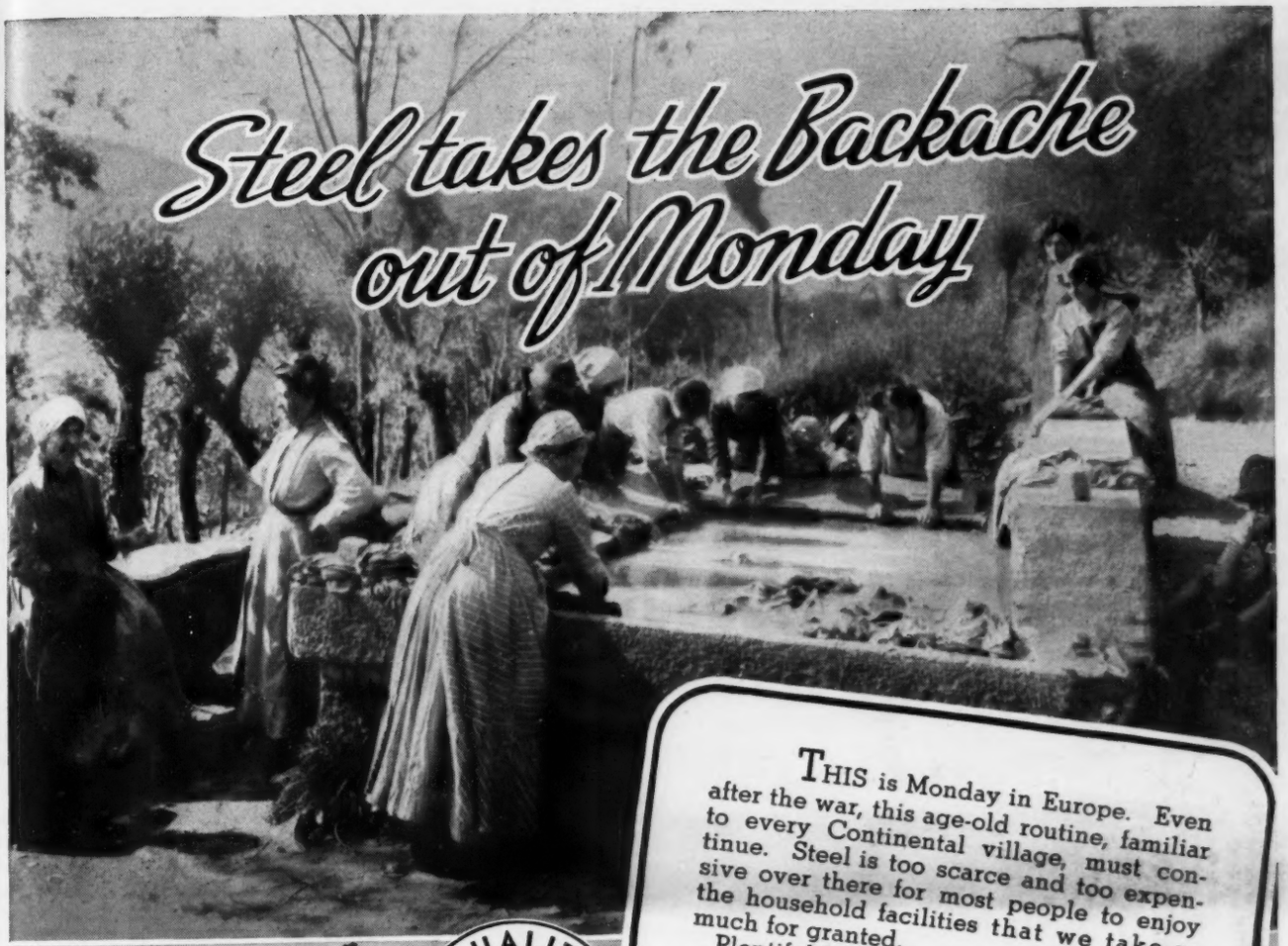

Steel takes the Backache out of Monday

THIS is Monday in Europe. Even after the war, this age-old routine, familiar to every Continental village, must continue. Steel is too scarce and too expensive over there for most people to enjoy the household facilities that we take so much for granted.

Plentiful, low-cost steel relieves American women of drudgery--makes available to the masses the "luxuries" of running water, automatic laundry equipment, refrigerators, ranges. There is no other metal sufficiently abundant or suitable to take over this job.

For 42 years, Youngstown has helped to convert America into a nation of running water--supplying millions of miles of durable, low-cost steel pipe, fabricated by constantly improved, more efficient methods. Youngstown has also supplied steel sheets for millions of washers and tubs, ranges, refrigerators and other home equipment.

Now, war's demands for steel are being satisfied. But soon we shall resume the unfinished job of suppling you, our customers old and new, with dependable, economical pipe and sheets to further eliminate drudgery and advance the American standard of living.

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Views

(Continued from page 10)

modern "Business of Architecture." "Why didn't they teach me that in college?" he laments.

Someone has said, "If you possess a weakness, however trivial, you must some day face it and eradicate it, or eventually it will devour you."

Are we not being devoured—or don't we know?

Are there not weaknesses existing in the current procedure of the Architect's vocation? Are we not recognized to be trained and accomplished coordinators, possessed of wide and valuable experience in the *practical* organization of effort—qualities of even greater value in war than in peace time? And, in *this* war, have we not been thrust aside as makers of pretty pictures, dreamers of ethereal conceptions, and impractical idealists?

Have we lost the respect of the general public—and must we in turn *lose our self respect?*

It is here asserted that we, and our leaders, have humbly bowed our heads and lowered our glances in shame when slurred with the evaluation "Architects are a dime a dozen," as though we admit ourselves to be an inferior and unintelligent breed of American citizen, while *businessmen*, lacking equivalent experience, have stepped boldly into the political picture and have been hailed as the great coordinators of the war effort.

In silent humility—we wait.

Some day this war will have ended, and our services shall be required to rebuild a tortured world—*we hope.*

But, after so long a period of inaction, will we *then* be in step with the world?

Many of our greatest Architects have passed away during this conflict, and who shall lead us *now?*

Must we continue to emulate those noble men and women of the three *learned* professions, who sit patiently in their offices to await the coming of the client?

The prospective client of the Architect does not ail in body, soul, or spirit. He is a man of action and progress—a man of affairs and prominence in the business world. When "in the market" to build, he anticipates the approach of other business men to present their claims upon his attention, after the custom of a buyer awaiting the coming of salesmen, when he is prepared to purchase those things which he himself sells.

A businessman does not *go to* the man who sells unless confronted by a "sellers market," and today, and for many yesterdays, the General Contractor has approached the businessman who is in the market to build.

His approach is made with forethought, careful preparation, and dignity. He sends his representatives, who are likable, businesslike and trained salesmen. They are past-masters in the art of salesmanship, and *they speak the same language* as the client businessman.

The modus operandi of the General Contractor is described in businesslike terms; attractive photographs of operations accomplished are exhibited, showing the progress of works from the untouched site to the completed structure, with the progress dates thereon.

The client becomes absorbed in the miracle of a morass transformed into a place to live and work. That is *his* problem and this is the *answer.*

Reproductions of magazine advertisements are placed before him, showing various buildings completed for prominent clients. Advertisements? Ah, yes.

(Continued on page 14)

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The Barcol OVERdoors on this fleet garage are chain-hoist operated. Note the neat, trim appearance of the overhead tracks and mechanism.

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Meanwhile, the entire family—including "Barkus," the Bjones bloodhound—is facing slow starvation.

Pretty soon, poor Bjonesy will have to skip his breakfast—and do a Dagwood down to the station to catch the 8:19 . . .

And all because Mary Bjones has to connect all her electrical appliances to a *3-way gimmick plugged into a single outlet!*

Of course, it isn't Mary's fault—there just aren't enough electrical circuits to carry the load properly. Result: appliances don't get hot enough. Cooking slows down. First thing you know, the breakfast and Mary's disposition are both spoiled.

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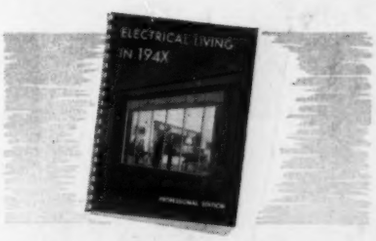

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Views

(Continued from page 12)

The client *advertises* as well—so *businessman meets businessman.*

The salesman "steps in for the kill." The charges of the General Contractor for his complete service are named, and the method of payment.

These charges are totally unlike the charges of the Architect, and are not comparable to them. Neither are the charges of General Contractors controlled by others to regulate their compensation in the same ratio for *experienced* service as for *inexperienced* service—after the manner established by rates of "commission" (unhappy word) to be paid by the client to the Architect—which recognizes no distinction in the money value between the services of the experienced Architect and those of the befuddled beginner.

In the language of the businessman, "There is no substitute for experience," and he is therefore at his wit's ends when endeavoring to rationalize the Architect's "rates," and to seek the logic of their origin.

"And what of the *Architect* for my work?" asks the prospective client of the General Contractor.

"*We* will employ the Architect," he replies, "he must be under our direction and jurisdiction, or we shall not be able to guarantee the *time of completion* nor the *cost.*"

This is the "Open Sesame" to the prospective client's bank account, and the client is inveigled into a contract lacking the protection of the Architect.

Is it possible that the Architectural Profession is charged with having been careless with those exceedingly valuable resources of the client—TIME and MONEY?

Can it be possible that those are the doors through which the General Contractor has been able to enter and to dislodge the Architect from his honored position as Guardian of the Exchequer?

If this be so, then let us dispense with this man who "brokers" the labors of others to the client and *would include our labors* as well.

Let us seek *complete* responsibility for the construction of the work which we design, and perform that work within the stipulated *time* and for the *cost* which we estimate.

The brokering of construction work can be performed by the Architect to the greater advantage of the client, with greater facility and economy through dealing directly with the building trades, and *there is no function the General Contractor can perform which the Architect cannot.*

On the contrary, are there not functions which the Architect can perform which the General Contractor cannot—else, *why does the General Contractor require an Architect?*

Letters received by the editors, Mr. Poggi, and others, concerning "If I Were an Architect":

My dear Mr. Poggi:

Although I am in accord with most of your recent article in PENCIL POINTS ("If I Were an Architect," May, 1944), certain statements left me with qualms as to their impression through inference.

The statement "If I were a practicing Architect in the postwar world, I would retain my ethical standards, my reputation for honesty, my desire to obtain perfection in my work," urges me to ask why there should have been a let-down in any of these qualities either during the prewar period or for the duration.

As to the "Architect becoming a businessman," I believe his days as an esthetic or dilettante artist have long since passed and that he must be a businessman to survive in this era.

(Continued on page 16)

MR. ARCHITECT
POSTWAR STYLE

Postwar planning architects and engineers are running smack into two perplexing problems.

The first is—*what can I do to keep my client's costs down despite the high cost of labor and material?*

The second is—*how can I make my plans so that my client will maintain high operating efficiency while reducing costs?*

When it is a question of proper vertical transportation we think Roto Drive can help solve these problems. But we don't ask you to take our word for it. We don't expect you to.

We hope, instead, that you're skeptical—that you ask for proof of Roto Drive's adaptability and performance. We hope you will want to see how Roto Drive can help solve cost reduction problems.

Roto Drive is an exclusive Sedgwick development. It is a simple principle of operation based on the controlled movement of an endless chain. Because it is so simple it is adaptable and can be applied to many "man" handling and materials handling problems.

Right now we are working on a 24-hour schedule, doing a 'round-the-clock job applying the Sedgwick Roto Drive principle to solve problems for our fighting Navy.

You'll find Roto Drive in use on Sedgwick aircraft elevators on carriers—on Sedgwick continuous-feed ammunition hoists—on between-deck elevators and galley Roto-Waiters.

So send for a Sedgwick engineer. We think we can prove that Roto Drive will do everything we say it will—and more. We think you'll be convinced that Roto Drive can help your client reduce costs by helping move men, material and merchandise better and faster.

"MEN WHO KNOW ARE SOLD ON SEDGWICK"

Sedgwick MACHINE WORKS, INC.
164 WEST 15th STREET NEW YORK 11, N. Y.
Since 1893 designers and manufacturers of specialized lifting equipment
ELEVATORS • HOISTS • ROTO-WAITERS • MATERIALS HANDLING EQUIPMENT

WHEN Sam comes home, sturdy, grinning—and toting a souvenir of grim, relentless days . . . you'll agree: *No flies on Sam!*

That's more than just an old slang phrase that came to life again. No flies on Sam or his brothers-in-arms . . . in Fortress Europe . . . the South Pacific . . . Alaska.

Because men in the armed forces were protected against disease-carrying insects by miles upon miles of LUMITE, the new plastic screen that defies the elements! Woven from Saran, it resists the effects of heat, cold, acid fumes, salt air; is impervious to rust or corrosion . . . yet gives more light and lasts longer.

Sam—and millions like him—will come home, *sold*, through actual living proof, on LUMITE plastic screening. He'll expect—and *demand*—LUMITE efficiency and durability in his home . . . office . . . factory.

Here is *the* postwar product that is being sold to millions of potential future buyers *right now* . . . every hour of the day . . . across the globe. Here is a postwar market well worth investigating—and preparing for—today!

TESTED IN WAR
READY FOR PEACE

- ★ Long-lasting . . . will not rust or corrode
- ★ Non-staining . . . no streaking of sills or sidewalls
- ★ Translucent . . . admits more daylight
- ★ Strong, resilient . . . no dents or bulges
- ★ Unaffected by fumes or salt air
- ★ Non-inflammable
- ★ Competitively priced

Memo to Architects and Engineers: Include LUMITE New Plastic Window Screens in your postwar plans for home, factories, offices, schools! Write *now* for detailed information.

The new plastic screen cloth

LUMITE

Chicopee Manufacturing Corp., *Sales Office:* 40 Worth St., New York 13, N. Y.

World's Largest Makers of Plastic Screen Cloth

Views

(Continued from page 14)

I also believe that the disintegration of the architectural profession as inferred by your article is caused by lack of coordination and proper education of the public as to its functions through organization and aggressive leadership or those in charge of advertising a marketable product. I might even add that a powerful lobby in our national capitol would help.

I am thoroughly in agreement with you to "produce buildings without a so-called General Contractor," which has been done, with considerable savings and benefits to the client, but whether he has always been aware of them has been left entirely to chance. Here again I believe the average client requires considerable enlightenment on the methods of obtaining estimates and the functions of a so-called general contractor which would indicate why an Architect can get along without him.

CHARLES J. HOFFMAN

Bennett "Fresh Air" Fireplace Unit

Why the Fresh Air Fireplace?

When burning, a fireplace exhausts more than 200 cu. ft. of air per minute from the living quarters of a house. Especially in the tightly constructed "Home of Tomorrow," this creates a problem.

If tightly constructed, replacement air cannot enter around windows and door cracks from outdoors in sufficient quantities to supply the chimney draft. The result is a partial vacuum causing downdrafts and *smoke.*

If sufficient replacement air can enter, the average temperature of the entire house is lowered, cold drafts sweep the floor and automatic furnace controls are out of balance.

The Bennett Fresh Air Fireplace solves these problems completely. It draws replacement air from outdoors through heating chambers and distributes it into the living quarters warm instead of cold. Result: no smoke, no uneven temperatures, no interference with heat controls and a net *gain* in evenly distributed warmth.

Bennett Fireplace Units are described in Sweet's. Bennett Catalog sent free on request. We shall be able to produce when you can build.

BENNETT-IRELAND, INC. • 744 CEDAR ST., NORWICH, N. Y.

BENNETT *Guaranteed* FIREPLACES

Mr. C. Julian Oberwath,
Membership Secretary,
American Institute of Architects
301 Second Street
Frankfort, Kentucky

Dear Mr. Oberwath:

When A.I.A. arises from its lethargy and accomplishes something that will put the architectural profession at the top of the ladder, there won't be much difficulty in the matter of increasing the membership.

Incidentally, I might say that I have a brother who is running a series of articles in PENCIL POINTS, the first of which appeared in the May issue. While this may not have more than an indirect bearing on all of the above, it is nevertheless in line with an honest effort to improve our position in the public eye, and many of us would well afford to take the time to brouse through the reading matter of the architectural magazines, rather than merely removing the plates for file and relegating the rest to the trash basket.

C. GODFREY POGGI

Dear Editor:

It was with much interest that I read "If I Were An Architect" published in "Views" of the May 1944 issue of PENCIL POINTS. To one who has viewed with alarm the approaching vanishing point of the architect as an entity in the building field, the solution offered by Edmund Howe Poggi was to the point and refreshing.

It would scarcely seem necessary for him to defend his position, but it might be of great help to the profession if he could be persuaded to expand his ideas in a series of articles explaining how the general contractor carries on his business and what he uses as his main selling points. A more detailed account of "The Basis of Administration" would be very enlightening.

In the services we continually preach the doctrine of "Know Your Enemy." This could well be paraphrased to "Know Your Competitor" because today the general contractor has most certainly become a competitor to the architect in every sense of the word. I am certain that anything published on methods and business practices of the contractor would be of great value to the architect and might serve as a stimulus to get out of the back seat and really drive again.

May I take this opportunity to congratulate PENCIL POINTS on the excellent quality of its publication.

LT. RICHARD A. MORSE (USNR)
(Formerly an architect in
Tucson, Arizona)

(Continued on page 18)

Inquisitive hands are SAFE FROM SHOCK

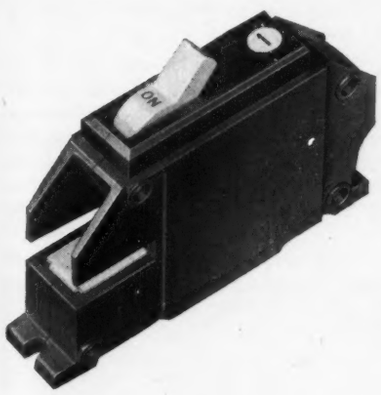
Safety is a prime factor in the construction of

FA

TYPE AC THERMAG CIRCUIT BREAKER

LOAD CENTERS and SERVICE EQUIPMENT

Ⓕ Load Center, with 10 S. P. Ⓕ Type AC Thermag Circuit Breakers, for light and appliance branch circuits. Cat. No. LC-100-3L7F. List Price $19.55.



This is the Ⓕ Type AC Thermag Circuit Breaker Unit. Capacities 15 to 50 Amp., 120 Volt AC. It combines the time-delay action of the proven THERmal trip with the fast MAGnetic trip. The circuit breakers are made in individual pole units, but can be furnished with a cross bar to operate as a double pole main breaker or branch circuit breaker with one operation, with individual trip per pole on overload or short circuit. (Circuit Breakers are NOT sold separately.)

All current-carrying parts are covered — prying hands can't touch them . . . Needless circuit interruptions are prevented when momentary, harmless overloads occur — but the circuit breakers "trip" on short circuit or harmful overload. Requiring no fuses, the circuit breakers are operated like an ordinary tumbler switch. Simply return the handle to the *ON* position when the cause of the short circuit has been removed.

The home owner likes these Ⓕ Products because of their attractive pearl-gray finish, natural brown Bakelite base units and ivory toned operating handles — because they afford modern protection with ease of operation — and because of their long life. (The Circuit Breakers are Underwriters' Laboratories-tested for *ten thousand* complete operations.)

Wide gutters and ample knockouts make them popular with contractors and builders. They are quickly and easily installed, and afford real economy in labor costs . . . Many architects and contractors recommend or specify Ⓕ Equipment, which not only meets Underwriters' Laboratories requirements, but *exceeds* them.

Use the Coupon — Get This Bulletin

It contains complete descriptions, dimensions, capacities, prices, wiring diagrams and suggested specifications. You'll find it helpful . . . Frank Adam Electric Company, Box 357, St. Louis (3), Mo.

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Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Post-war *Flexachrome* is Ready

Flexachrome in the offices of the Ohio Bell Telephone Co., Canton, Ohio

Since 1942 Flexachrome Plastic Tile Flooring has been off the market. Its constituent materials had a war job to do—but Tile-Tex laboratories have not been idle during this period. They have developed an even more flexible, better looking, longer lasting Flexachrome for those buildings you are designing now that will be built after V-Day.

In pre-war days when architects wanted the *finest* in decorative resilient tile flooring, they specified Flexachrome Plastic Tile. Flexachrome's principal ingredient is one of the best known plastic resins—proof against grease, highly resistant to most acids and alkalis, and tough as the hide of a mule.

In floor areas where you need a strikingly beautiful material that combines extraordinary ease of cleaning with exceptionally long wear, specify the new Flexachrome. For more facts, ask us to send you the colorful pamphlet "Flexachrome—an Exclusive Tile-Tex Product."

★ The Tile-Tex Company

101 Park Avenue, New York City • Chicago Heights, Illinois

★ ★ ★ ★ ★ ★ ★ ★

Views

(Continued from page 16)

Dear Editor:

The views of Mr. Poggi commenting on the Postwar Architect as presented in the May issue of PENCIL POINTS, are realistic, courageous, and thought provocative.

Many of my architectural friends are in the same confused dilemma of not knowing what their future status will be. Articles like the one of Mr. Poggi place the issue out in the open where it belongs, rather than keep the anxieties locked smug-like in individual bosoms.

Judging from the trend of events, it seems that now is the time to prepare for the future. If the proposed plan is favored, liaison can be made now with the units of the new set-up and details ironed out so as to be in readiness for potential clients.

In order to help and to inspire the rest of us, it would be appreciated if Mr. Poggi would be kind enough to present in your pages a hypothetical case in which details are clearly brought out. His current article is very good and we would like to have more data on it.

WARREN D. HEINLY
Reading, Pennsylvania

Dear Editor:

Mr. Poggi's editorial, under "Views," gives me new hope.

If postwar luck is with me, and I can become a client, I shall look up Mr. Poggi, and try to make some arrangement with him whereby I may be able to gratify some very extravagant ideas for a new bank, and a new home, at great savings, rather than at great cost.

The bank will have to come first, and must, of course, be most palatial, and most attractive; probably a refined classic structure in which all materials are first quality and real. (No enameled metal; no gold-plated steel; no veneered woods; no cast stone; in fact, nothing faked about it.)

It must be an architectural gem that will give old John Ruskin a chance to settle back once more in his grave and rest in peace.

. . . . . .

If there is to be enough postwar money available and Mr. Poggi is willing to put all his talent and financial skill to work in a supreme effort to reproduce the fine things that are now being blasted into Hell, I feel that he will be the man for the job, without benefit of the so-called General Contractor.

If Mr. Poggi's ideals become contagious, clients of the postwar period will, in truth, help to produce a new world order.

JAMES S. CONKLING
Garden City, N. Y.

News

Design and construction
Developments afield
Building Regulations
Related Professions
Products Progress

Town Planning Consultants, Limited, 1319 Canadian Bank of Commerce Building, Toronto 1, Ontario, is a new Canadian organization.

Its purpose is to provide technical services in all aspects of planning to those Canadian municipalities and planning commissions who are in need of expert advice. Its staff: E. R. Arthur, M. A., A.R.I.B.A., member of the Toronto City Planning Board; E. G. Faludi, member of the Advisory Technical Committee of the Planning Board of Toronto (see PENCIL POINTS, March 1944); Gordon S. Adamson, B. Arch.; H. B. Dunington-Grubb, member of the Advisory Committee of the Town Planning Board of Toronto; Morley Lazier, B.A.Sc., consulting industrial and mechanical engineer; Alan Van Every, solicitor; Anthony Adamson, M.A., architect, and writer on housing and town planning.

A new home financing plan, purportedly designed from the consumers' point of view, called the U. S. Loan Plan, has been proposed by the Postwar Savings & Loan Program Committee of the U. S. Savings & Loan League.

It is stated to be the "most attractive way of financing a home ever offered to borrowers" and was designed as a *great* push forward for home ownership. The plan has 15 major features:

1. Maximum percentage of loan to value, if requested.
2. Attractive interest rate with a minimum of three ½% contractual reductions during life of loan; average rate, 5% or lower.
3. Loan terms up to 12, 16, and 20 years.
4. Monthly payments with interest charged on unpaid balance only.
5. Budgeting of taxes and insurance on monthly basis.
6. Right of borrower to defer up to six monthly payments after three years when needed and requested.
7. Right of borrower to repay any part or all of principal at any time without penalty.
8. Right of borrower to lapse payments so long as loan is paid ahead of contract.
9. Assistance to borrower who finds it necessary to move.
10. Provision for additional advances for repairs, equipment, modernization, and other purposes without the necessity or expense of refinancing.
11. Minimum title costs and service charges.
12. Promptness in loan commitment, loan closing, and disbursement.
13. Advances for labor and material to build, with right of borrower to begin payments after the home is ready for occupancy but in no event later than six months from the date of first advance, with interest to be charged only from the date of each advance.
14. Assistance to operative builders by making a blanket mortgage, advancing money for labor and material, and releasing homes as sold.
15. Multiple-unit loans to encourage the building of rental housing. Periodic inspection during construction is to be made by local Savings & Loan Association with written reports of such inspections to the owner, and a contract to which contractor must adhere in construction standards.

Eliel Saarinen suggested planning advances to the Ann Arbor (Michigan) City Council.

His proposal is that cities of the future be planned in units of approximately 3300 persons with a school business district, and other facilities for each unit, roadways in the unit to be circular or rectangular and to carry no through traffic since access roads would skirt each city division. He claimed decentralization advantages would be the elimination of traffic congestion and consequent hazards, and street and public service maintenance economies.

Not to be outdone by Private Enterprise, the Senate has a Postwar Planning Committee.

The Committee says prompt action is of transcendent importance, doesn't want any long recess until "action is completed," sounds a clarion call for wise, prompt decisions to avoid economic chaos. Hot ziggety-darn! Nothing slow about our Congress! (See PENCIL POINTS, April 1942, page 184.) Among other things, the Committee apparently has already decided upon two: Immediate availability of materials for construction projects after the war; and stimulation of residential construction. Oh, well; caught in the toils again.

William W. Wurster has been appointed Dean of the School of Architecture of the Massachusetts Institute of Technology, succeeding Dean Walter R. MacCornack who will retire July 1st.

Time Photo

Mr. Wurster's professional work stresses the importance of regionalism and indigenous design; his solutions are characterized by originality and freedom from stylistic restrictions either modern or traditional. The new post places him at the head of the country's oldest architectural school, established in 1865.

California-born, Mr. Wurster graduated with honors from the University of California, thereafter studying variously in Hawaii, the Philippines, France, Italy, Spain, England (modern housing projects), Scandinavia (work of Alvar Aalto of Finland), and Germany (the Frankfurt housing projects). He is known as a distinguished California architect and designer of many notable buildings and large-scale housing projects, though he has also worked extensively on the East coast. Among his best known designs are: USHA slum clearance project in San Francisco, Valencia Gardens (in association with Harry A. Thomsen, Jr.); the Yerba Buena Club on Treasure Island for the 1939 San Francisco Exposition; Stern Hall at the University of California (in association with Corbett and MacMurray of New York); Schuckl and Company office building for a country town; the housing projects, Carquinez Heights at Vallejo, and Parker Homes at Sacramento, California; Chabot Acres (in association with Franklin & Kump); a filtration plant developed for the East Bay Water Company in California; many notable country houses; development of the Pasatiempo Country Club near Santa Cruz. He has been awarded several prizes in the House Beautiful Annual Competitions and honorable mentions in the Northern California A.I.A. exhibitions.

In 1943, after 20 years of practice which included 5000 war houses, Mr. Wurster closed his office to study war and postwar architectural problems and has since done special research on urbanism and planning.

Harvard University invited him to carry on his work as a fellow in the Graduate School of Design, where he studied under John Gaus, Alvin Hansen, and Dean Joseph Hudnut. This work, together with a course in city planning under Prof. Frederick J. Adams of M.I.T.'s School of Architecture, completed the preliminary work for his doctorate in regional planning. He also served for one term as Coordinator of Design in the Yale University Architectural School.

News

New fashion building for New York:

Architects selected to design a postwar fashion building for New York City (from 38th to 39th Streets between Broadway and Seventh Avenue) are: Ely Jacques Kahn, Robert Allan Jacobs, and Sydney Goldstone. Jaros, Baum, and Bolles are commissioned as engineers for the mechanical trades, including airconditioning; Charles Mayer is appointed engineer for structural steel design. Louis W. Abrons, president of the corporation which acquired title to the proposed site, announces that particular attention in planning the new structure will be given to meeting the traffic problem in the garment district —there will be interior loading platforms for large trucks and an arcade from 38th to 39th Street; there are now plans for basement automobile parking facilities. The property comprises 45,000 square feet; the 37-story building will cater to tenants from the women's apparel and textile fields.

FHA celebrates its 10th anniversary as "a pioneer in the field of mortgage insurance."

It boasts of a record of mortgage issues through loans of more than $7½ billion to approximately 6 million American families, and a mortgage reserve totaling nearly $81 million.

Since its start in 1934 as an emergency economic recovery measure, FHA claims to have "brought order out of chaos in the financing field and the nation's private financial institutions have found new security-safe outlets for investment funds in the home building fields;" to have: stabilized the mortgage market; made home mortgages sound investments; stimulated employment in the building and allied trades and industries; increased confidence in home ownership; established the lowest interest rates and financing charges in history. FHA concludes: "History promises to repeat. Just as the Federal Housing Administration aided industrial recovery and stimulated employment at a critical period in 1934, this program will be prepared to go into action to facilitate the financing of deferred repairs, maintenance, and improvement of the nation's houses after the war. There will be this difference. In 1934 a new idea had to be developed and made workable. When the war ends, lending agencies and the FHA will merely have to once more set the wheels in motion."

Wonder if those wheels aren't a little flat?

"Lumbermen Fear Ceiling Removal"—Headline in the *Weekly Bulletin of the Michigan Society of Architects.*
(Should think they *would!*)

Russia is not waiting for the end of the war to begin reconstruction. First reports from the exchange program of the Architects' Committee of the National Council of American-Soviet Friendship, Inc.:

A Moscow decree, August 1943, for restoration of reoccupied areas, province by province, immediately upon enemy evacuation (including return of livestock moved to the east, seed relief in farm regions, construction of dwellings, rail stations, etc.), was fulfilled and exceeded by February 1944.

The housing program accommodated 1,813,614 people by building 326,461 houses in towns and workers' settlements and 266,050 in villages. 25 new building-materials plants, several exceeding capacity, had been erected by January 1944; 11 factories started operation for standard houses, manufactured barracks of 800 apartments monthly. Housing for returning peasants was handled by delivering standard barracks, new factory-built, and by setting up numerous plants for manufacture of local materials. 7-year credits up to 10,000 rubles to each family were made available by the Agricultural Bank for individual home building.

The new Russian All Union Committee on Architecture intends that postwar building shelter will be in one, two, and four-family houses of cottage or two-story types, with their own gardens as far as possible, the interiors to provide comforts and modern conveniences common today only in America. The Committee plans factories for prefabricated house manufacture, for building materials, furniture and house furnishings, etc., and an exhibition of completely furnished model homes in Moscow in 1944, to be repeated later in other cities. Professor Grigory Simonov, vice-president of the Committee, expects to visit America this year to study private housing and mass production of cheap, attractive furniture.

Workers of the Ukrainian State Institute for City Planning—well-known even before the war for its extensive reconstruction plans—have returned to their Nazi-bombed cities to design new structures around the buildings still standing, lay out new streets, squares, and parks, make improvements. Noteworthy is their plan to transfer industrial sites to the suburbs, with large parks forming green belts around these sites.

The entire Donets Basin is to be made into a huge production area comparable to Pittsburgh, and is to require structural steel, specialized equipment, etc. A Soviet mission is negotiating in America for supplies needed for these projects after the war and their required volume is reported to be so large that "it may well constitute a major factor in maintaining high employment in the U. S."

A traveling exhibit on Soviet architecture and planning, prepared by the Architects' Committee, National Council of American-Soviet Friendship, Inc., is to be at Cornell University, Ithaca, N. Y., from mid-July to mid-August. It consists of 200 photographs, maps, and charts mounted on forty 30" x 40" panels covering: (1) the history of Russian architecture and planning before 1918; (2) Soviet planning and building objectives in industry and agriculture, with the development of new cities and changes in the village; (3) a comparison of style trends and influences; (4) Soviet building types in housing, industry, administration, recreation, schools, and collective farms; the final section is on the war and reconstruction. The exhibit was prepared under the direction of Elsa Gidoni, A.I.A., Ethel Holm, and Hans Blumenfeld, and, after the Cornell showing, will be available for other showings on application to the Committee.

An item in the brand-new "Bay State Architect" says that Mr. McCornack, on retiring from M.I.T., will stay in Boston to supervise a national program to educate the public to the necessity of architectural service.

Furthermore, according to the item, a group of non-architectural private interests has underwritten the cost. Who are these benevolent citizens? Should we hunt a dusky man in this woodpile or accept his aid unhesitatingly?

Prefabricated postwar housing, mass-produced, with complete periodical rebuilding for design improvements, is blueprinted by architects of Tennessee Valley Authority and the Authority's Department of Regional Studies.

The prefabricated units are 3-dimensional, are put together like parts of a 3-dimensional jigsaw puzzle. Present estimated costs range from $1800 to $7500 at the factory—it is stated these may be reduced by 10% through mass production. The houses are claimed to be neither small nor fragile; plans call for a living-room width more than 20 by 14 feet; they can be built over a full-sized basement; and it is believed they can successfully be built two stories high. "Planned furniture" with built-in storage space has been developed, though the special furniture is optional with the householder. A housing study group from Great Britain recently found TVA's principle of demountable housing of great interest.

Out of the "McCall's Magazine" Living Room of Tomorrow contest for women come these analyses:

Over 50% of the 13,539 voters in the contest expect to buy or build new houses after the war. A vote of 61.2% for the modern, as opposed to the traditional, in living room decoration suggests a lively demand for contemporary house design. Endorsement of large view-windows in these new homes surpassed any other item on the check list, while 75% desired living room fireplaces; 42% definitely plan "built-ins"; 30.5% want oak floors; 10% want plywood walls immediately, while 30% more might consider them; less than 25% want painted walls; 13.7% want wallpaper; over 25% want immediate installation of fluorescent lighting.

News

Boston is the "meal-ticket" of its surrounding communities, says William Roger Greeley, A.I.A.

He is chairman of the Boston Contest, in which prizes of $5000, $2000, and $100 are being offered for the best written proposals for promoting the future development of metropolitan Boston as a whole in order to relieve apparently unarrestable decentralization. The 40 cities and towns in the Greater Boston area seem to be showing a resented indifference to pleas to help with Boston's problem.

Oh, dear! More postwar building surveys!

$156,366,000 for 426 new buildings is postwar-planned expenditure by 114 American colleges, according to a survey by Arthur L. Brandon of Vanderbilt University—the University of California leading with $33 million worth of plans for 115 buildings.

Postwar school construction and repair for N. Y. State will cost $25 million annually, says Don L. Essex, director of the school buildings and grounds division of the State Education Department. He said no permanent school has been built in the last two years in districts of less than 50,000 population and that boards of education are doing little to improve existing structures.

To meet a critical floor space shortage, the Plant and Equipment Department of the Glenn L. Martin Co. created new quarters for office workers by placing four decks on a factory area previously used to floor 25-foot aeroplane hulls.

They installed protective railings, fluorescent lighting, etc. The creators admit it is far from being the last word in modern office facilities, but it does add 22,474 square feet of manufacturing area and "that's a lot better than nothing at all," say they.

To establish active collaboration on technical questions between architects and manufacturers of building products, a joint technical committee has been formed by the American Institute of Architects and The Producers' Council.

Three members from each have been named to the committee; they are: Abraham Levy, Philadelphia, chairman of The AIA committee on technical services; H. R. Dowswell, New York, member of the firm of Shreve, Lamb, and Harmon; James Edmonds, Jr., Baltimore, AIA treasurer; Tyler S. Rogers, Toledo, chairman of the Council's technical committee; F. J. Plimpton, New York, past chairman of the Council's technical cooperation committee, and Harry A. Plummer, Washington, a member of the technical committee. Mr. Levy and Mr. Rogers are co-chairmen of the new group, and Theodore Irving Coe, AIA technical secretary, is secretary of the committee.

Floyd Jennings, new city planner for Grand Rapids, Michigan, refused a $6000 salary in favor of $3600, saying the latter would be a fair remuneration and enough for his family to live on. Page Diogenes!

Borough President Edgar J. Nathan, Jr., of Manhattan is appealing for construction of dwelling accommodations to help bridge the gap between low-rent housing projects and luxury housing.

He is particularly interested in providing housing at about $13 to $15 a room on land costing about $5 to $5.50 a square foot.

Recent opinions:

William Stanley Parker, F.A.I.A. chairman, Boston City Planning Board—"If, as in the past, the loaning agencies lend as freely on a house without benefit of architect's service as with, or even more freely, we must continue to look on the individual loaning agency as more of an enemy than a friend, in spite of the gesture of friendship and cooperation that the national agencies in this field have made in the past. The Federal Home Loan Bank made a valiant effort to bring architectural service into the small house field but the member banks, except in rare instances, just weren't interested. This same fight will doubtless continue and should. It is essentially a local problem, the grass roots of which are in the local savings and loan associations."

Community Buildings as War Memorials

Since publication in May of the editorial "Memorials? Yes—But No Monuments!" we have received letters of inquiry from the Chambers of Commerce of Kerrville, Texas; Donora, Pennsylvania; Ocala, Marion County, Florida; and Nashua, New Hampshire; all indicating their intention of developing plans for war memorials of social character to be built after the war. In two cases out of four, the decision has been made to erect a memorial county building including auditorium and educational and recreational facilities. In addition, no less a personage than Emily Post got excited about it, in a ladylike way, in an article in the Sunday Supplements.

Charles W. Killam, F.A.I.A.—". . . The direct losses to real estate owners, merchants, and the municipality, and the indirect losses to many others, due to depreciating values in business and high-residential areas are so serious that urban rebuilding is usually recommended as an important part of any postwar program."

Kenneth C. Welch, A.I.A., Grand Rapids (Mich.) City Planning Commission—". . . There is going to be such a shortage of qualified architectural talent, long before we win this war, that anyone who can sharpen a pencil will be in demand . . ."

Robert Moses, N. Y. City Commissioner of Parks—". . . The old-fashioned, society, bird-bath, landscape architect will never concede that the less exotic stuff he orders, the better it will be. . . . My idea of futility is to build a beautiful parkway for speed demons who can't tell a flowering shrub from a bale of hay . . . These transportation problems require our very best thinking, and the quicker we get it, then the better it will be for all concerned. If in the process we can screen out the type of planner and publicist who is merely educating himself at public expense, our progress will be more rapid . . ."

Albert Charles Schweizer—"Modern techniques in house building present a potential threat to our cities. The danger lies in the factory method of production, or rather in the application of that system to the house as it has been applied to the automobile . . . Jaloppy houses cannot be driven or dragged off as readily (as automobiles) to out-of-the-way junk heaps . . . This pessimistic view of the possible unpleasant effects of widespread use of prefabricated or other factory-built houses will not and should not be a deterrent to their development. We must assume that many of the mass production structures will be sightly and substantial . . . Houses might be factory-built under certain conditions."

"Informed government sources" say the problem of immediate shelter in Europe must and can be met, even in the emergency period, largely by Europe itself.

It is pointed out that even if the war destroys 10 million dwellings, some 80 million will be left. In Sicily, recent studies have shown that close to 100,000 rooms in dwellings in cities with a population of over 5000 could be requisitioned if each family were required to give up every excess room in houses with more than one room per person. Recent experience in Great Britain shows that 80% of damaged houses can be repaired. Both major and minor repairs can be done largely by local labor and usually by local administration. Shipping space in the immediate postwar period will be needed and presumably will be used largely for more critical needs. The shelter problem must be taken care of for the most part by administrative measures.

We can just see a house, even a row of them, built of administrative measures. Walls of words, roofs of commas, windows of blank white paper—rather a hot-airy prospect, even in quadruplicate.

Huge empty crates in which P-40 Fighter planes are shipped are reported to be the latest improvised battlefront shelters. The 35-foot crates are likely to become field offices, mess halls, tool sheds, and have even provided living quarters in Malta for people bombed out of their homes.

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News

Products Progress

Speed Printer

Duplicates of anything typed, printed, photographed, or drawn can be quickly produced by means of a new continuous photographic printer, the "Bruning Copyflex 55C," claims the manufacturer, Charles Bruning Company, Inc., 100 Reade St., New York 13. They say pencil tracings of insufficient density or transparency can be intensified in reproduction; clear, sharp reproductions may be made from worn, soiled originals; blueprints, B. W. prints, layouts, maps, engineering data, can be quickly reproduced; material on both sides of a sheet, and on transparent or opaque materials, can be copied. Accommodates prints up to 42-inch width; speed, 18 ft. per minute; light intensity adjustable from 0 to 180 degrees; foot pedal reverse control; wired for 110 volts A.C., 60 cycle single phase (or 220 volts D.C.); width, 62 inches; height, 46 inches; depth, 40 inches.

Trimetric Production Illustration

The "Martin Axonograph" is a new device for photographically translating a conventional orthographic drawing into a scale representation of one face or dimension of a trimetric projection. A draftsman then fills in the other two faces to give a scale trimetric drawing, in as little as 50 to 80 percent of the time required to prepare a trimetric drawing. By adjusting the machine and the position of the print on the copy board by a predetermined scale, the print is claimed to be producible in plan, face, or side plane; the scale can be varied while maintaining accuracy within 4 decimal points. The machine was developed by Glenn L. Martin Co. engineers at Baltimore, Maryland, particularly to simplify and speed up assembly work.

New drawing instruments also developed by the Martin engineers are: the trimetric scale, its three faces calibrated to correspond with the three axes of the trimetric drawing; the ellipse template; the ellipse underlay; and the trimetric protractor. The template and underlay replace the compass, while the protractor is used for determining angles; all are used in conjunction with regular engineering triangles and T-squares.

Glass Fiber Insulation Sheets

Incombustible fibrous glass sheets ½-inch thick (fiber diameter measured in ten-thousandths of an inch), weighing four one-hundredths of a pound per square foot, when bound with a thermosetting resin, are reported now in use in cabins and flight decks of certain types of U. S. planes, to provide insulation against cold, reduce fatigue caused by sound, and to minimize moisture pickup. The sheets are known as "Fiberglass Type XM-PF," manufactured by Owens-Corning Fiberglas Corporation, Toledo, Ohio.

Circuit Breaker Scatter Boxes

Wherever temporary power and light circuit control through a central unit protected by circuit breakers, the newly designed "scatter box" is applicable, claims its manufacturer, the Square D Company, 6060 Rivard St., Detroit 11, Michigan. The device is built for from 4 to 8 circuits with or without neutral, the circuits protected by 15 ampere, 115 volt single pole, Type MO circuit breakers (20 or 25 ampere breakers can be substituted). The hinged cover of the box can be padlocked and openings for plug receptacles are provided; also one-inch knockout in each end, and a pair of ears for hanging. It is believed they will find general usage in housing project construction, commercial and industrial building, and so on.

Fire Extinguisher

Two separate streams of water are forced against each other at different angles through ports in a nozzle, forming water particles finer than spray or mist; the result is called "Waterfog." "Waterfog" works on the principle that the smaller a particle of water, the greater its power to absorb heat and reduce the volume of oxygen around burning material. Because of its ability to cool flammable material and to smother fire, water is claimed to be still the most effective fire extinguisher. "Waterfog," it is claimed, can throw mist to fire from a distance of 30 feet or more and can overcome the hottest flames of the most flammable materials even when only limited pressures are available. Rockwood Sprinkler Company, 111 John St., New York.

Heavy Duty Steel Heater

A new heater for heavy duty applications in industrial heating, air conditioning, vapor absorption, drying, etc., put out by the B. F. Sturtevant Co., Hyde Park, Boston, Mass., is said to have 10 times the heating capacity of the old pipe coil heaters. It is made of 1" standard steel pipe threaded into cast iron headers; inside these are ⅜" steel pipes uniformly distributing steam from header to all heater pipes. Spiral fins of soft carbon steel strip 9/32" wide, tapered from .035" thickness at the edge attached to the pipe to .012" at the outside edge, are wound around the heater pipes; the tapered construction is designed to provide greater heat transfer. Absence of crimping reduces air flow resistance; a metallic bath after assembling assures permanent bonding between pipe and fins, protects against corrosion. Each finned pipe is anchored only at one end so that pipes can expand and contract; pipe alignment plates at extreme end and at center of all heaters (pipe lengths in excess of 6½ feet) are said to insure correct spacing, prevent sagging, assure uniform air flow. All heaters are subjected to a 600-lb. hydrostatic test and to 200 lbs. under steam, and will on request, be tested at 1000 lbs. hydrostatic pressure. Standardized steel casings of heavy gauge, galvanized steel, die-formed for strength and uniformity, are fitted with template punched flanges to facilitate assembly to other sections and to duct connections. Four sizes available: 20-inch, 25-inch, 30-inch, and 35-inch in width across the pipes; each size can be furnished with pipe lengths from 2 to 10 feet in 6-inch increments.

Drying Racks

A drying rack made of ¾" wrought iron pipe coils, through which hot water from a heating boiler is circulated by a 1-inch fuel lift pump (controlled by a wall switch) is said to dry clothes in from 10 to 20 minutes. It stands out about 6 inches from the wall. Dr. E. C. Ward of Durham, North Carolina, brought back this idea from England where he became interested in radiant heating for homes (hot water pipes imbedded in the concrete floor slab) as a practical means of eliminating registers and radiators. A. M. Byers Company, 1608 Clark Building, Pittsburgh 22, Pa.

Patching with Plastics

A new plastic material known as "Plastic Patch" is announced by the makers of "Kem-Tone" wall finish, for repairing and re-surfacing damaged walls and woodwork before painting and enameling. The material is prepared by bringing to paste consistency with water; is applied with a flexible broad knife, putty knife, or trowel. Claimed to be applicable for filling cracks and nail holes in plaster, wallboard joints, and woodwork; or where it is desired to level torn-off wallpaper areas, "alligatored" and scaled paint, shallow wall depressions, or textured paint surfaces, "Plastic Patch" may be troweled on as surface coat. Patched areas can be made water-resistant by first mixing patching compound with a small amount of water-resisting varnish or enamel (does not shrink or crack, adheres to plaster, wallboard, brick, metal, all painted surfaces); mixed batches stay workable up to 4 hours if covered with a damp cloth. Available in 1, 2½, and 5-pound packages.

Sound Reproducer

A new duo-directional baffle reproducer to be used in conjunction with an Executone music and voice-paging system, designed for use in any size area where up-to-medium noise conditions exist and wide angle distribution of voice and sound is desired, is brought out by Executone, Inc., 415 Lexington Avenue, N. Y. It is equipped with an 8-inch permanent magnetic speaker having a

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Pencil Points
PROGRESSIVE ARCHITECTURE

Platform for Architects

Something has been bothering us ever since the Producers' Council formulated and published its postwar platform last November. This platform, much as we disagreed with some of its points, was at least a clear and open statement of aims and objectives. We felt at the time, however, and still feel that the architectural profession (in which we include all able persons responsibly dedicated to the creation of better architecture) should have taken the lead in setting down clearly a list of things to be striven for by the building industry in the world of peace after victory. Accordingly, now that other and more expert platform-makers are at work in Chicago, we have retired into our own smoke-filled room and have emerged after a decent interval with a small but choice set of planks to lay before our readers. They deal explicitly with some of the things we think are most important. Properly amplified, they might constitute a platform worth fighting for. Here they are:

1. The prime goal of all architecture is to satisfy existing and foreseeable human needs. We will keep that goal first.

2. The true architect is concerned not only with buildings but with the whole physical arrangement of communities. Every city and town should have some competent planning authority empowered to develop and maintain for it a flexible master plan to guide its future growth. We of the architectural profession will work in our own communities to bring this about in a democratic way.

3. Though we favor private ownership of land, we recognize that some practical and enforceable form of public control of its use is necessary to effectuate sound community development and to avoid economic decay. We pledge ourselves to study this problem and to work for its equitable solution. An intelligent land policy should be developed for the nation, for the states, and for the localities.

4. We believe most building should be done privately from privately prepared plans. We recognize, however, that in some instances it is in the public interest to have architectural work performed by public agencies. Since the resulting architecture is the prime consideration, we deem it of utmost importance that any such agencies be headed and staffed by men of the highest procurable architectural competence.

5. To discover the best talent for the design of important public works, properly conducted competitions should be held with reasonable frequency.

6. The great bulk of human shelter should continue to be provided by private enterprise. Below the point, however, where private enterprise can make a reasonable profit from rental housing well-designed by competent trained men, there is an area in which publicly sponsored and subsidized housing, also designed by accredited professionals, is necessary and proper.

7. We will work toward modification and simplification of building codes. The achievement of a standard code for each state seems a reasonable objective.

8. We advocate and will work toward the improvement and modification of zoning regulations, many of which are now obsolete in the light of present understanding of planning and land economics.

9. We will continue to work toward uniform legal requirements throughout the United States for the practice of architecture. Many existing state registration laws need to be either tightened to exclude incompetents or liberalized to permit the inclusion of able designers now excluded because of some inconsequential technicality.

10. In view of great changes taking place in the philosophy and technique of practice, we urge and will work for a thoroughgoing improvement of our system of training young men in architecture with a view to bringing it into closer relationship with contemporary architectural practice. At the same time, as adult professional men, we pledge ourselves to keep assiduously abreast of technical developments in building so that we may render the best possible service to our clients and to society.

11. We urge and will work for the establishment by the profession of some practical means of furnishing its members with unbiased and reliable technical information concerning building products. We will lose no opportunity to cooperate with manufacturers of these products to the end that they may be constantly improved.

12. Finally, we will do everything in our power, acting both as individuals and through our professional organizations, to insure that the architectural men now in the armed services are promptly demobilized at the war's end and given opportunities to become re-established in good jobs or in their own practices.

Here is something to shoot at. So go ahead and shoot and let's see if we can find out what the position of the architect, collectively, really is.

Kenneth Reid

History, Broken Categories, and Architecture

BY ALAN MATHER

The Unmentionable Ruling Classes

Those who write history are held, in their view of the past, by the visual defects of their own times. Until recently, our histories of architecture have been peculiarly myopic. What made them so?

Toward the end of the nineteenth century, everything in the cultural world was caught in what Bernard Shaw called a "pseudo-science as disastrous as the blackest Calvinism." Few things escaped classification for their shape and time; one vertebrate creature, assigned by Science to a layer of rocks, found it very difficult to reach a handshaking acquaintance with a distant relative in the layer above. Architecture too got its categories—Romanesque, Gothic, Renaissance—each with its sub-groups. The Renaissance was not only Early or High, it was also French and High or Early Italian, etc. Culminating in Bannister Fletcher's *History of Architecture on the Comparative Method,* this science of history led an arduous, scholarly existence.

I do not know the exact date at which classifications or "styles" of architecture began to crack up. But in *A History of Architecture* published in 1918, Fiske Kimball and George H. Edgell remarked that the name "Baroque" had been given by some writers to *all* the works of the period they (Kimball & Edgell) discussed in a chapter called *Post-Renaissance Architecture.* They felt that "Baroque" should apply only to such buildings as Santa Maria della Salute, Venice and the Zwinger at Dresden which, with their scrollwork, broken pediments, twisted columns etc., demonstrated a "freer tendency." Such a name failed to cover works which, while they had few curlicues, were nevertheless not pure Renaissance. Their post-Renaissance category or chapter had been reserved for both types. Now observing that this chapter contains immense Italian or English villas, gigantic palaces (the Escorial and Versailles), colossal cathedrals (St. Paul's, London, and St. Peter's, Rome), **I am driven toward the idea that a better understanding of the entire Renaissance epoch could be attained if one understood the motives of the governing classes whose last buildings contained scrolls, broken pediments and twisted columns.** I ask, why was there a Renaissance and a post-Renaissance? Was

Boucher's "L'Agréable Lecon" (left) parallels the development of Fontainebleau (below) or the Trianon in its retreat to the nicer, more romantic aspects of rusticity. Even Boucher's lion is thoroughly bored with the impossibly false classic shepherds; but they appeased the guilty conscience of the court, as did the stage-set trees, the water, the landscape so carefully tortured to make it fit for gentlemanly coat-tails.

Photos courtesy Avery Library, Columbia Univ.

he latter classification not like one of those file folders narked "miscellaneous" into which are shoved all items hose meaning hasn't been fathomed? Could not both hese "styles" have had a common motivation which, f measured, might put them both in one folder?

n 1938 Lewis Mumford's *Culture of Cities* appeared ith the following paragraph which put all the "archiectural" renaissances into the Baroque file. "From edieval universality to Baroque uniformity: from edieval localism to Baroque centralism: from absoutism of God and the Catholic Church to the absolutism f the temporal sovereign and the National State—here is a passage of four or five centuries between hese phenomena. Let us not obscure the essential naure of this change by referring solely to its esthetic ccomplishments: the unearthing and measurements of lassic monuments, the discovery of Plato and Vitruvius, he worship of the Five Orders in Architecture. These acts give only a superficial clue to what was happening. he underlying tendencies of the new order did not beome visible until every aspect of life had departed from the medieval whole and re-united under a new sign. This did not occur until the seventeenth century. It was then that the intuitions of precursors like Alberti were finally expressed in the Baroque style of life, the Baroque plan, the Baroque garden, and the Baroque city." That is the long view, and, if it is applied not only to the Standard Renaissances but to other styles it will be realized that our architectural historians have been unable to distinguish between the leaves, the trees, and the forest.

The Frustrated Specialists

Why? For the most part, histories of architecture have been written by architects for architects. Specialized classifications have been described by classified specialists. Now there is a terrible cultural lag in the architectural profession. Objective conditions have held us behind other arts and sciences. What are these conditions? Subdivision and sale of parcels of land in piecemeal fashion; endless gridiron street layouts; lack of definition of functions in the parts of cities; the craft-guild organization of architects' offices and the build-

ing trades. In their insidious way, these things have contributed to a maladjustment of historical viewpoint. Although a few architects do try to understand social changes and develop new forms in construction suited to them they are thwarted by the fact that the changes themselves are hesitant and unsure. Such architects would be glad to make form follow function if only somebody would define the functions. Observing this frustration of their more assertive colleagues, the purely negative architects—they who have an unquestioning faith in the craft-guild organization of the building "industry"—these men form a jeering squad. *They* know the power of the "objective conditions" listed above and it is their thought which rules the profession. It is for them that the histories of architecture have been written.

The craft-guild mentality keeps the writing of architectural history to "pseudo-science as disastrous as the blackest Calvinism." Is that contradictory? Are not guilds medieval institutions, and isn't categorical scientific theorizing a nineteenth-century phenomenon? Well, craft-guild thought is like that of a *bottega* worker in Italy of the Renaissance. Such a man was usually too much interested in *fussy* detail. Having graduated from goldsmithing to architecture, he might be little interested in *enclosing of space,* too much absorbed in *decoration of surface.* So it is with most modern architects. They may know little about decoration but the institutions which prevent them from experimenting with space drive them into a frame of mind like that of our *bottega* friend. The stupidities of 25-50-100-200-foot properties, side yards, back yards, front courts—all specified mechanically by building codes—prevent experiment. (At the moment it's a good thing that they do. Left to themselves, owners and many architects would make some rooms even darker than they are now.) Such matters being set by the struggle between rapacious owners and desperate tenants, the architect is left to wonder if the budget will permit a cantilevered canopy of the type which is *so* fashionable. That is all the fun the poor fellow has left. The enforced concern with detail throws him back to the classifications of pseudo-science. Is Mr. Saarinen a streamlined Romanticist or a Reluctant Modern? Was Le Corbusier *really* a Purist painter before he became an architect and a gentleman? In architecture, as in nasty cake-eating tea parties, people ask such gossiping questions.

City Planning—a Republican Force

There are a few flashes of sunlight on this somber picnic ground. Back in 1903 Daniel Burnham said "There are two sorts of architectural beauty, first, that of an individual building; and second, that of an orderly and fitting arrangement of many buildings. The relationship of all the buildings is more important than anything else." Resisting all temptations to joke about bivalvular beauty, I say that the idea in the last sentence of the quotation has been growing stronger—the writings of Camillo Sitte, Werner Hegemann, Raymond Unwin, and Eliel Saarinen testify to that. And today, when even realtors have seen the advantages of comprehensive planning, architects dare not lag. It follows that the histories of architecture would serve contemporary practice best if they took entire cities or sections of them as units of study. Streets, plazas, interior courtyards, exterior courts, and all the rooms opening to them are understood best with an orientation toward the city. With such an attitude, the exact date at which Renaissance architects left off putting a complete tripartite entablature over each column in a church arcade might become relatively unimportant; the period within which they began to sense the different rhythms of variously enclosed spaces would be looked for. And, incidentally, once such a viewpoint had become general and if our practices were allowed to be consistent with it we could feel that we were a profession and not just a bunch of stooges who assemble trade-marked building materials into specialized structures. Today there are plenty of fine gentlemen in categories: hospital architects, bank architects, housing architects; but very little architecture that demonstrates an understanding that "the re-

Jumping to the early twentieth century, we find a partial development of design to fit the needs of people in Radburn, N. J., planned by Henry Wright and Clarence Stein and promoted as a community "for the motor age." Yet there is a tremendous disparity between the excellence of the concept—separation of human living activities from unhealthy traffic—and it execution in detail. The romantic voussoirs and the peek-a-boo masonry remind one of the work of Coles Phillips, commercial illustrator, whose magazine cover on the facing page, done in 1927, reflects "popular" taste in that commercial era.

lationship of all the buildings is more important than anything else."

The Democratizing Force of the Arts

I am not arguing that our histories should be "social." Still less am I looking for a program on which our modern Haussmanns may hang their hats. Those boys just want to fix the avenues and strips of greensward in such a way that the Negroes will be in one neighborhood, the "poor whites" in another, and themselves, next to the nouveaux riches, in still another. *I am saying that we should get back to the conception of architecture as an art related to other arts.* How heartless must the "architectural" talk of slums being products of congestion, and of the need for "decisive surgery," seem to the artist! It is this pseudo-scientific mentality which has sent architectural history to chasing after unimportant detail, to segregation, classification, and "blackest Calvinism." No, to my way of thinking such writers as Thomas Sharp and Steen Eiler Rasmussen take the artist's point of view, the right one, in writing the history of architecture. For example, in both *London: the Unique City* by Rasmussen and *Town Planning* by Sharp there is some reference to the influence which the landscape painters Claude Lorraine and Poussin had upon landscape gardening and, indirectly, upon architecture. Knowing this interrelationship, I can understand Major L'Enfant's grand plans for Washington (based in part as they must have been on French landscaping tradition), and, following this, can fix the nature of the argument which L'Enfant had with Jefferson over the rights of one property owner whose building projected into one of the Major's grand avenues. It was a conflict between the Baroque traditions and the tenets of a farmer's democracy (notwithstanding the fact that there was a good deal of Baroque about Jefferson). Here the conception of a gridiron plan in which all lots were given, as nearly as possible, an equality of opportunity, collided with the ideas which had governed the layout of the gardens at Versailles. These things affect architecture. Is such an explanation too involved? Well, surely it is better than the traditional view that there had just been a squabble between an eccentric Frenchman and a Virginia gentleman! It is certainly not of a kind of thinking which leads to the conclusion that slums are the product of congestion. "Madame, the people are congested!" "How silly, why don't they decentralize?" As I suggested before, there is too much cake-eater philosophy in the architectural profession.

Evolution, a Businessman's Theory

Talbot Hamlin's *Architecture Through the Ages* is another work which breaks with the cultural lag of which I spoke before. But that is because he is guilty of prowling in libraries other than the Avery Architectural. Still, he has chosen a watchword for the title page which, to my way of thinking, quarrels with one feature of the book. He quotes Hilaire Belloc: "To study something of great age until one grows familiar with it and almost to live in its time, is not merely to satisfy a curiosity or to establish aimless truths: it is rather to fulfill a function whose appetite has always rendered history a necessity. By the recovery of the Past, stuff and being are added to us; our lives, which, lived in the present only, are a film or surface, take on body—are lifted into one dimension more." I think that this contends against a book which follows *one* art through *all* the ages. For the works of architecture in any one epoch have a closer relationship to other arts in that epoch than they have to the buildings of other times. As Mr. Hamlin has pointed out, the Classicism of the Louis XVI period was only incidentally Classic: "The culture that produced this work was sick. Democratic ideals had wakened the populace to a sense of its own tyrannical suppression, but in the minds of the rulers and the wealthy had aroused only romantic play-acting and a sense of guilt." It is the "play-acting" character of this architecture which would be best brought out through comparison with other effete arts of its time. How wonderfully does the painting of Fragonard and Boucher match the design of the Petit Trianon palace! How little of a relationship is there between the acanthus leaves of the column caps in the palace and those of ancient Rome. Now, it is the 19th Century pseudo-science, the classification of acanthus leaves through the ages, which tries to *make* some such relationship. The theory of "evolution" which runs parallel with hard classification was suited to the conception which 19th Century businessmen had of themselves. They were obviously terrible, but they must be getting better. Everything was evolving, improving. So histories of painting, sculpture, and architecture were written to prove it, just as Darwin had demonstrated improvements on the ape. By implication also, no art of previous epochs had interest solely for itself; it was interesting only insofar as it showed the germ of the "future"—of the 19th Century. Now, while it is true that Mr. Hamlin may not have the idea that everything is improving (he certainly does nothing so silly as trace the acanthus leaf through the ages) he nevertheless wrote a book covering so big a quota of eras and countries that one might guess he did have the idea. For the volume's all-inclusiveness is a hang-over from the 19th Century when the discussion of very many epochs seemed essential to the proof of improvement. However, the method of social analysis in the book's individual chapters is modern. H. G. Wells' world-and-century sweeping histories are of the same type.

Architecture as Part of a Popular Culture

In place of histories which trace one art in a vertical line through all the ages, most of them unrelated, there is a need for more studies like John Coolidge's *Mill and Mansion* (Lowell, Mass.) which cut horizontally across all the arts of a given distinct epoch. The trend toward this kind of thing has begun already and we should be asking of it that modes of construction be emphasized a little more, literary influences a little less. We may hope also for a diminution of Ph.D. baggage (the numbered footnotes, the long quotations) and for more popular works on buildings of the Orient. Architecture is part of *general culture* and should be studied that way; it is not the exclusive reservation of architects, realtors, and the Producers' Council.

It is one thing to say that architecture is part of a culture, quite another to know exactly what that means. A student of history should reach the *sense* of another epoch as strong as that kind of perception which comes to a student of a foreign language. He goes through the irritations of, say French grammar, in high school, the tiresome Racine and Molière plays in college. Then comes a time when such a student, standing in a classroom, is required to say everything in French and without hesitation. He may pause for a moment, stunned to hear himself jabbering away. Then he finds himself *thinking* in French without the usual translation, and, if France itself has been studied along with the language, our student becomes aware of the emotional freight of the words. For the history of a culture *is* embedded in its language.

So it is with architecture. But most of our historians have stuck at the grammar of ornament, of styles, etc. It is not because they have lacked understanding—to date, the society of which they are a part has put a premium on snobbish classified knowledge. They have been trained to tear things apart and to be proud of their knowledge of small items.

". . . today, when even realtors have seen the advantages of comprehensive planning, architects dare not lag . . . . histories of architecture would serve contemporary practice best if they took entire cities or sections of them as units of study. . . ." Above, the contrast between the New Town, Edinburgh, Scotland (begun in 1775) and the old town, from "Town Planning in Practice," by Sir Raymond Unwin. Below, model for Channel Heights, community in California, designed in 1942 by Richard Neutra, in which the concept of design to provide improved facilities for the populace has been carried to as logical and unified a conclusion as the times permit. Community plan, traffic flow, individual sites, single units, and interior arrangement of the units all focus on this one objective.

Which Came First: The Ugly Duckling or the Golden Egg?

A Casual Visitor walked into our office the other day and asked us some very odd questions. A complete stranger, he seemed stranger and stranger as time went on.

"What would you think," he queried, "of a family that built a thoroughly modern home inside a windowless boiler room?"

Foolish question number one, we thought to ourselves. Having just come from what we consider a pleasant home in the suburbs, our sole reaction was that our Casual Visitor was a queer bird.

Seeing us unperturbed, the C. V. continued his questioning. "Tell me," he said, "would you admire a perfume manufacturer who packaged his product in milk cans?" The picture of a milk can topped by an atomizer bulb caught up in a snood at the back made us feel a little silly. Also a little annoyed, for a full day's work lay before us. "Well, no," we said, "but—"

"Of course not," he said. "And don't say it's ridiculous. I know that already. But I must say I'm surprised that you architectural fellows understand such matters. They're pretty basic, you know."

"Basic is as basic does," we tossed off, speaking before we thought, hoping that the accident of the inspired quick retort might produce a gem of wisdom. At once, of course, we knew we'd laid an egg because the C. V. looked disdainful.

"You see, you aren't thinking," this objectionable little man went on. "You're not even trying to think. Now, stop trying to be so smart. Listen very carefully; you might learn something."

All we could do was to blink at that; but we managed to summon up a taut sort of smile.

"What would you think," the persistent one nagged on, wagging a pointing finger at us, "of a farmer who stored his hay in the farmhouse and moved his family into the hayloft?"

"Mighty queer goings-on," we murmured.

"Ah, there, now *that's* better," the C. V. said. "You're beginning to see the point. Now, let me ask you just a few more questions. I'll make them short and snappy. Possibly my initial queries were a touch complex."

Insufferable little man, we thought. Nevertheless we were curious. What in the world was this rude, uninvited guest trying to prove?

"Would you expect to find peanuts inside a baseball?" he asked.

"No," we answered.

"Or a pearl inside an eggshell?"

"Certainly not," we sparked.

"Or a red, red rose enclosed in a coconut?"

"No, no, a thousand times no," we almost sang. In the groove at last!

"Right, right, a thousand times right," this impossibly smug creature aped. "Now, I really must be going, and I thank you kindly for letting me plant a little thought. Big oaks from little acorns grow, you know."

Yes, and time wounds all heels, too, we thought, but we didn't say it.

"Just one final question," (C. V. talking) "You'll find it an interesting one to consider in connection with the things you publish; particularly, as I understand it, the things you're publishing in July. You now know the answers to my simple little questions. You would *not* expect to find pearls in eggshells, peanuts in baseballs, or red, red roses in coconuts. My final question is: Why not?"

With that, he left us in a welter of confused thoughts.

Oh, well, on with our work; think about the Casual Visitor another time. Now, let's see what we've scheduled for publication in this issue.

Here's an interesting one—modern radio broadcasting studios and company offices built into an old Elks Lodge building. Uh-huh. Now, Mr. Lescaze did a fine job, considering.

And the chic offices and showrooms for a wholesale clothing concern contrived within loft space of a plain, old building. What was that about pearls in eggshells? Well, no matter.

Now, this sparkling new night club's an interesting solution. And just think, it's actually the lower floor of an obsolete city house on a New York side-street. Say, now, come to think of it, that's a little like opening a coconut and finding a rose in it, is it not?

But it's a design problem that architects frequently face, isn't it? Every day, as a matter of fact?

What's the trouble? How come?

Well, for one thing, people like to make money; and people are funny. Land, building, rents, profits; same land, more building, more rents, more profits. Etc. Some think that's the point of living. Some don't even see anything perverse in building or owning a slum, so long as it makes money. Funny people. Funny money.

Nothing new here. Only, with the war for freedom now taking its heavy toll of lives, doesn't do a bit of harm to ponder things like this. Because, after all, there's going to be a new world to build, and HOW we build it is going to make a lot of difference.

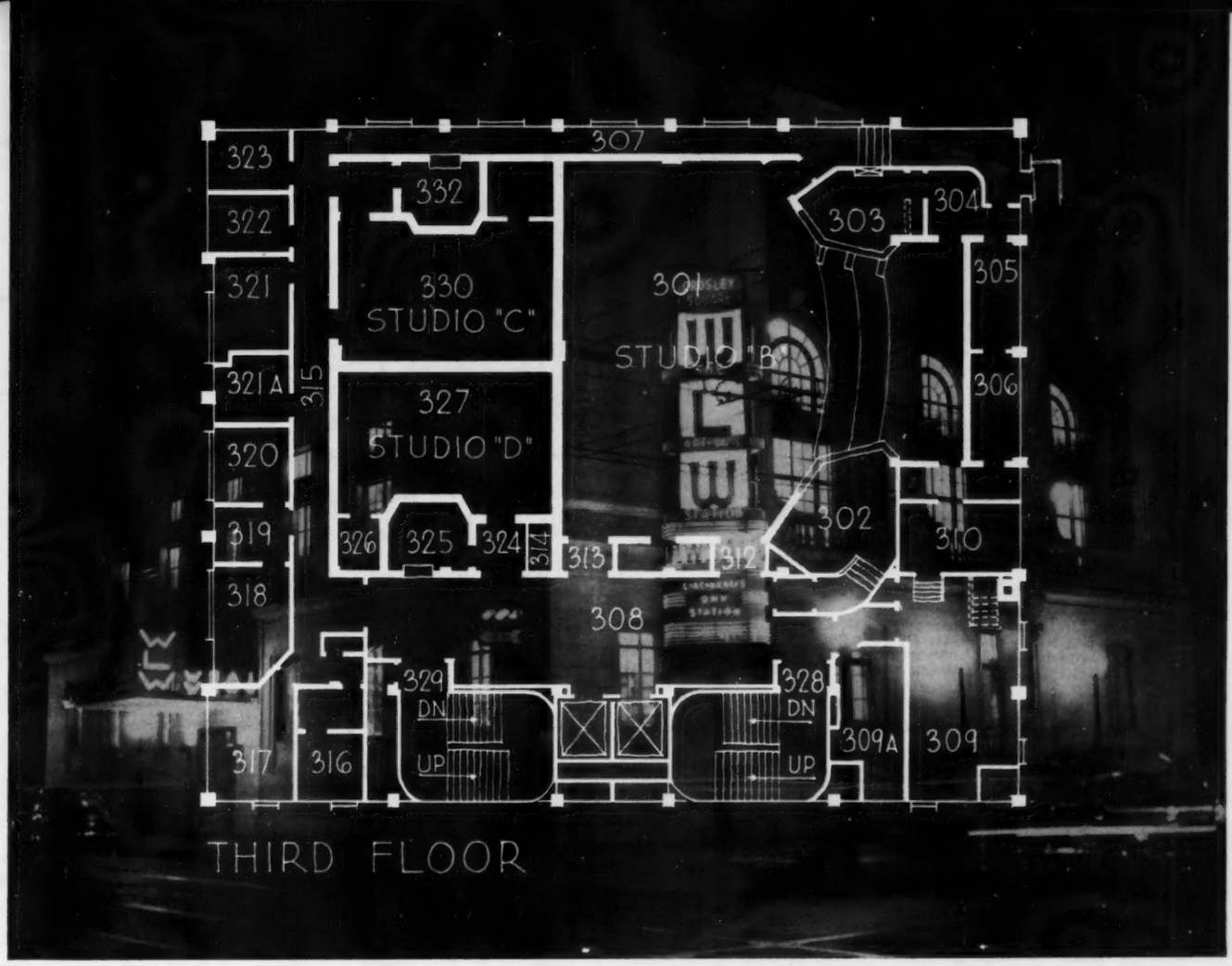
At present, as we all know, the world is a very, very imperfect place. And while nature would abhor such a course as depositing gems in rotting tomatoes, man continues to find it necessary—or, better, say profitable—to force things to serve purposes for which they were never intended.

Granting these poor premises—and we do mean poor premises—all honor to those creative minds that contrive to make our ugly ducklings lay golden eggs; who manage to put to useful work some unused space in an outdated, inadequate, or awkward building; who, by intelligent organization and expert planning, find ways to make this space once again serve a useful purpose—and serve it well.

Surely, when it becomes our responsibility to design a whole new building, let us not be the incubators for yet further broods of misshapen plug-uglies. Particularly not these snares and delusions—things like the Baths of Caracalla in a great metropolitan railroad station where it's next to impossible to meet a train; or elaborately carved Gothic-style confessional booths housing dial phones in a great university's library. Or a Turkish corner in a Cape Cod cottage.

Those days—at least—are gone forever.

Or are they?



The exterior was essentially unchanged except for the addition of a marquee at the visitors' entrance.

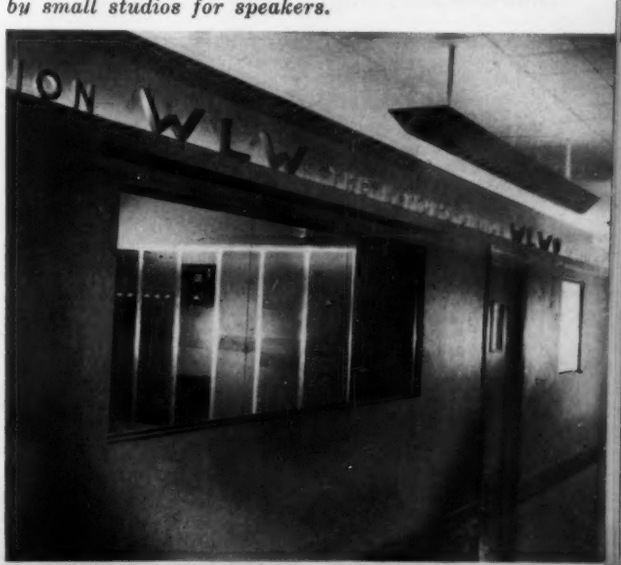
Offices and Broadcasting Studios, Station WLW Crosley Corporation, Cincinnati, Ohio

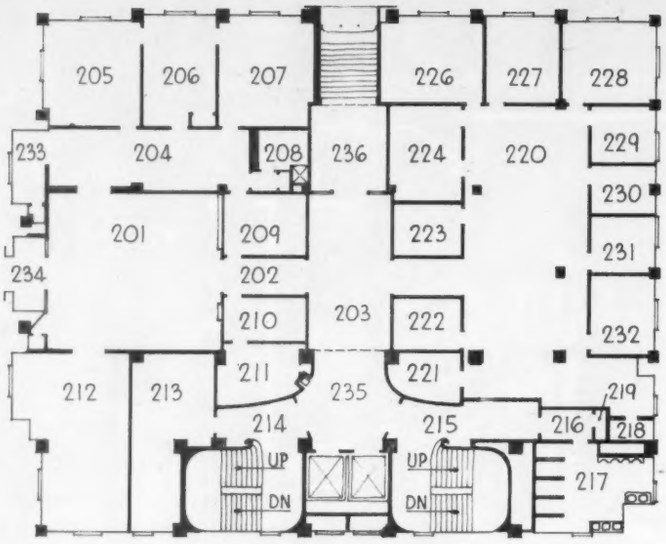
WILLIAM LESCAZE, A.I.A., ARCHITECT, in collaboration with TECHNICAL DEPARTMENT CROSLEY CORPORATION

The Crosley Corporation had for years operated its broadcasting station, WLW, within the manufacturing and administrative buildings of its plant, but with a tremendous increase of war work all station facilities had to be moved to new premises and the old Elks' Building was acquired. Shortly after the Corporation's Technical Department had outlined requirements, Mr. Lescaze was called in. Upon examination of the premises and after conferences with WLW department heads, it was agreed that major studios A and B with stages, control and client rooms, and public attendance space, should be contained within the two former large lodge rooms; other smaller studios should be carved out wherever possible; traffic should be routed to studios A and B without conflict with other operations; as much office space as possible should be provided.

To an unusual degree, the architect's commission permitted him not only to develop the floor plans and space organization of the building as a whole, but also to design the cabinet work and furniture for the various rooms. This inclusive approach produced particularly harmonious interiors.

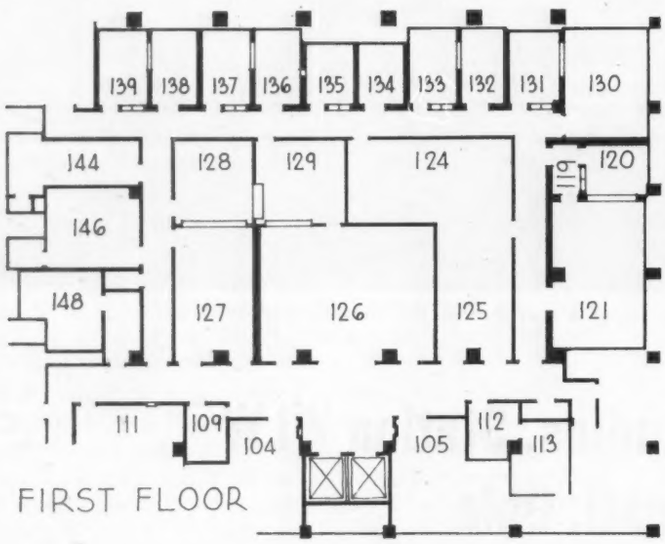
Master control room, in basement, is easily viewed by the public. News room, next to it, is surrounded by small studios for speakers.





SECOND FLOOR

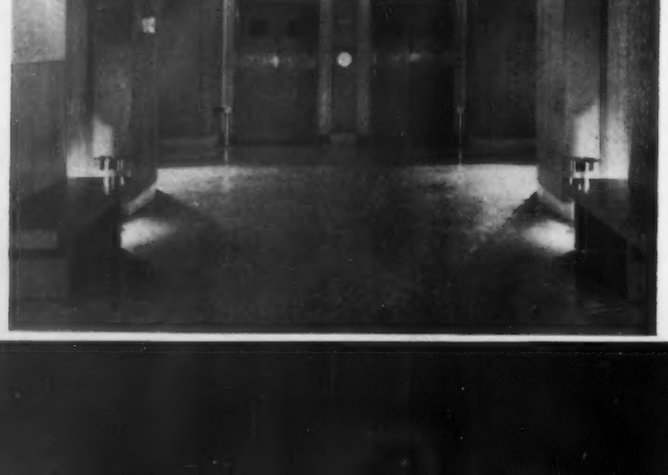
201. Recep. Rm.; 202. Corridor; 203, 214, 215, 235, 236. Public Space; 204. Ante Rm.; 205-7, 209-11, Offices; 208. Toilet; 212. Conf. Rm.; 213. Air Cond.; 216, 234. Vestibule; 217. Men; 218. Vault; 219. Janitor's Clo.; 220. Gen. Work Space; 221-232. Offices; 233. Stor.

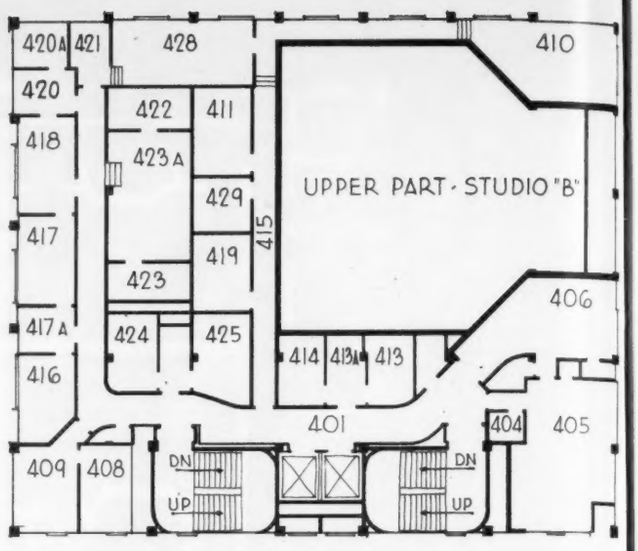


FIRST FLOOR

104-5. Foyer; 109. P.B.X.; 111. Research Work Rm.; 112-3. Women; 119. Vestibule; 120, 131, 133, 135, 137, 139. Control Rms.; 121, 130, 132, 134, 136, 138. Studios; 124-5. News Rm.; 126. Master Control Rm.; 127. Recording Lab.; 128. Technical Off.; 129. Maintenance; 144. Announcers; 146. Traffic Dept.; 148. Men.

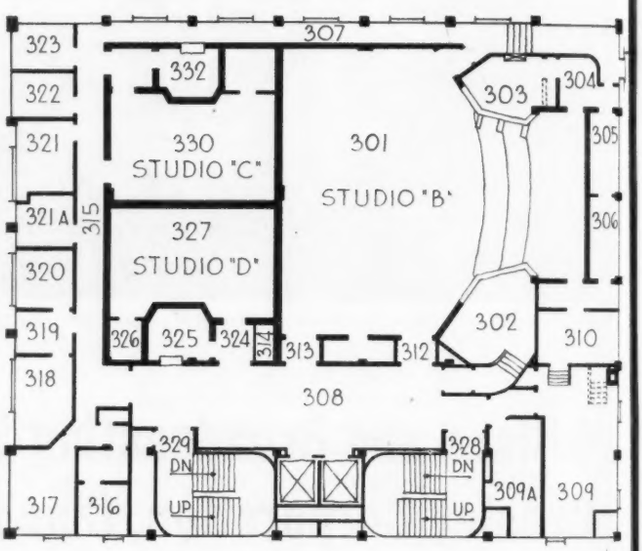
Entrance and Elevator Lobby





FOURTH FLOOR

401. Corridor; 404. Lav.; 405. President's Office; 406. Secretarial; 408-9. Women; 410. Office; 411. Musicians Lounge; 413-429. Offices.



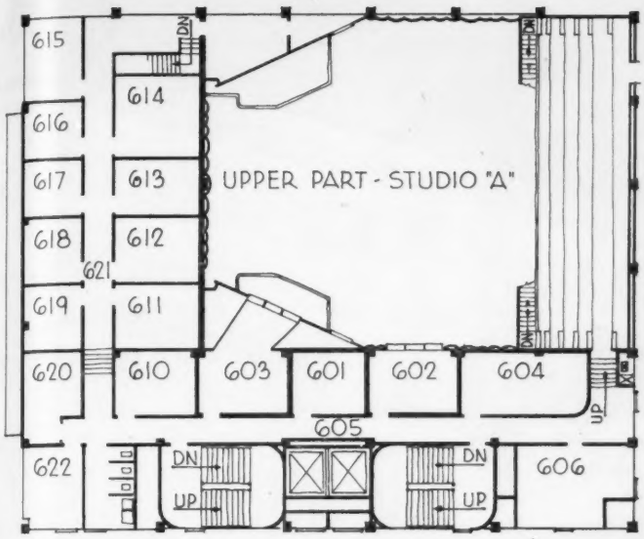
THIRD FLOOR

301, 327, 330. Studios; 303, 325, 332. Control Rms.; 302. Client Rm.; 304. Corridor; 305-6. Organ Chamber; 307, 315. Passage; 308. Public Foyer; 309, 310. Sound Dept.; 312-3, 324. Sound Locks; 314. Clo.; 316. Men; 317. Smoking Rm.; 318-323. Offices; 326. Stor.; 328-9. Vestibule.

On the project as a whole, Mr. Lescaze comments: "The forms existed, and the challenge was to distribute space-activities and communication within these exterior forms, without disturbing them." A study of the six floor plans reveals how the new facilities were incorporated within set factors: existing exterior walls, window locations, and main stairs and foyers adjoining elevators. Even the major studios—A and B—are simply contemporary translations of large public rooms—main lodge and social sessions rooms of the original Elks Building.

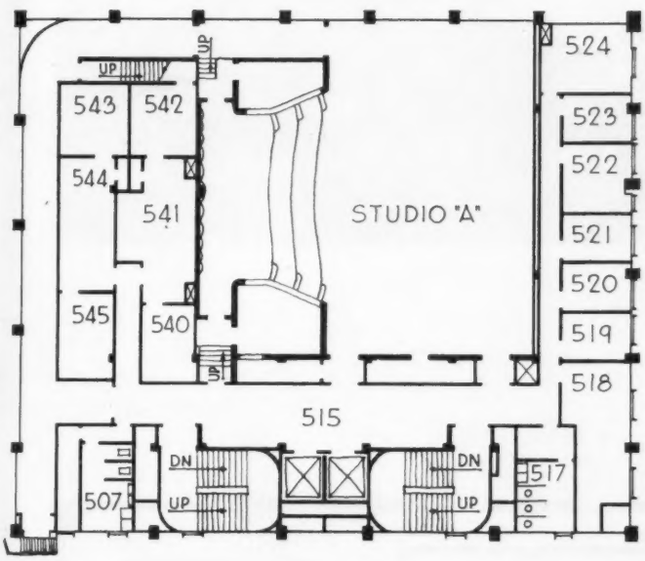
Radio studios require characteristics like those of a precision tool: sound must be controlled with a fine degree of exactitude; lighting must be adequate to insure flawless performance and audience comfort; and since, as in this instance, the rooms are entirely inside the building, the air-conditioning system must function perfectly.

Years ago studios used to be made "dead" with a lot of sound-absorbing material. More recently, studios have been made "live" in order to produce more natural tones. But the sounds originating within four hard walls are likely to bounce forth and back and to create an unpleasant flutter at the microphone. WLW engineers had conducted satis-



SIXTH FLOOR 0 10 20 30 FT.

601. Office; 602-3. Organ Chamber; 604. Eng. Stor.; 605. Exit Cor.; 606. Eng. Mach. Shop; 610-20, 622. Offices; 621. Corridor.



FIFTH FLOOR

507. Men; 515. Corridor; 517. Women; 518-24, 540-545. Offices.

factory experiments with walls lined with flat cylindrical shapes of varying sizes, running vertically on one side and horizontally on another. This arrangement, they found, gave a live quality to sound, without flutter. It was adopted throughout WLW studios. The flat cylindrical forms are made of compressed wood fiberboard, bent into shape and used on all walls and ceiling. In the major studios, A and B, a control room and a client room flank each stage. Designed as parts of the whole planning and decorative scheme, they necessitated but minor structural changes.

A high level of illumination was desired. At the same time, it was important that the source of light should produce as little heat as possible in order not to overburden the air conditioning plant. In several executive offices and reception rooms, cold cathode indirect cove lighting was used; in general offices, the lighting derives from fluorescent lamps with flush, lensed, ceiling fixtures; in most studios a combination of cold cathode and incandescent lights is used.

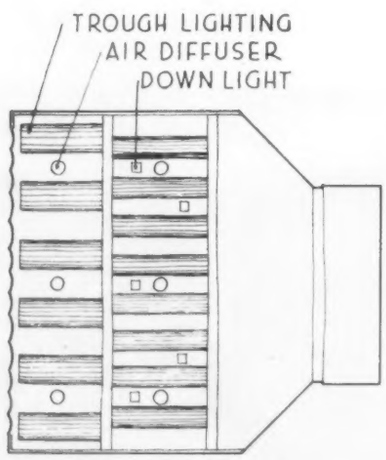
Most of the building—all the studios and executive offices—is air conditioned, providing for heating, cooling, and humidification through a system of asbestos-board ducts. A deep well was sunk to furnish abundant, cool water for chilling.

Reception Room

Room 206

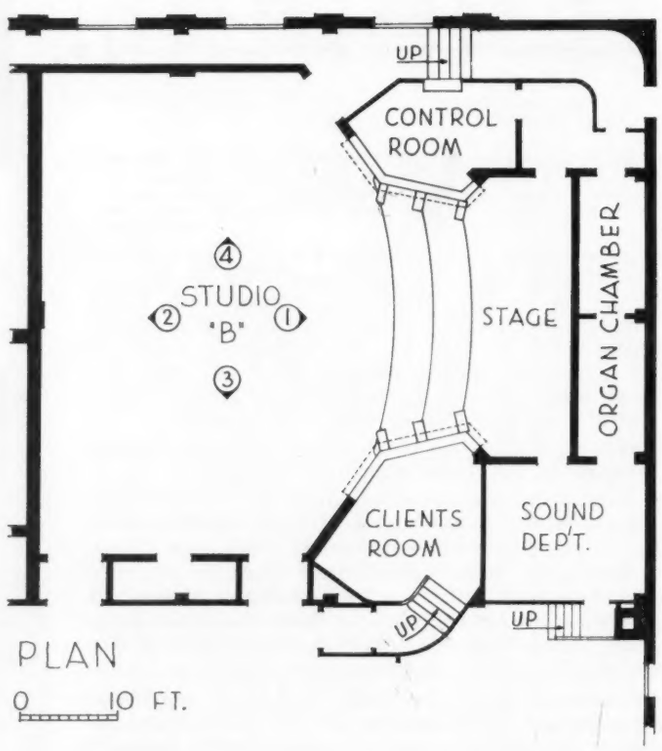
Room 207

Studio B has walls and ceiling surfaced with curved sound-diffusing shapes formed from compressed fiber board, running in different directions, to eliminate reverberations and "flutter" of sound. On auditorium and stage ceilings these shapes serve also as baffles for concealed cold cathode lights used to reduce the heating load. Some incandescent downlights are introduced. Studios have complete air conditioning. Side walls are light gray, doors are red, rear wall is dark gray. Auditorium ceiling is white with brown diffusers; stage ceiling and plaster walls of control and clients' rooms are white.



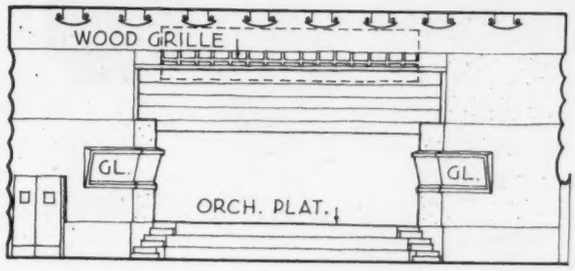
CEILING PLAN

0 10 FT

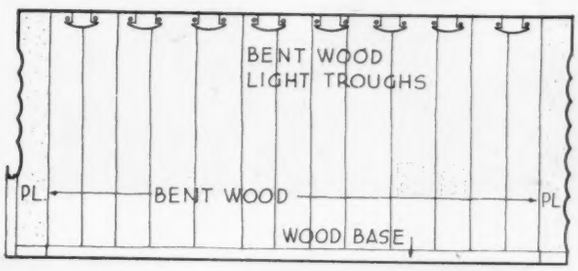


PLAN

0 10 FT.



·1



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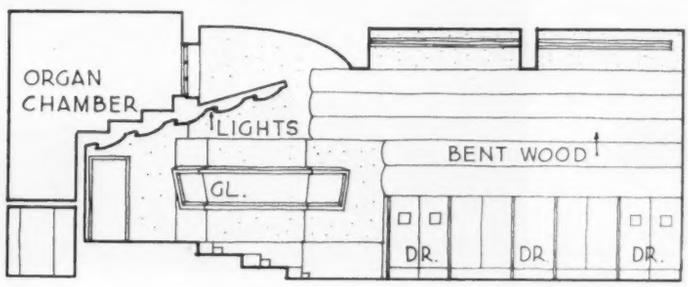

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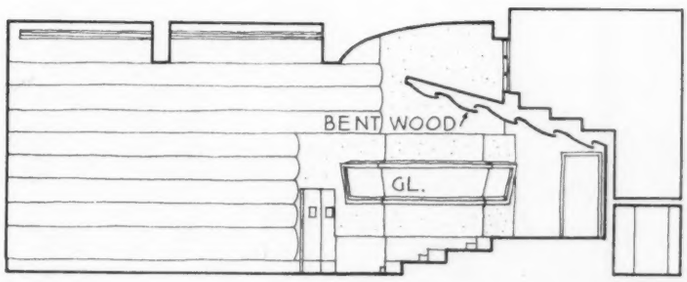
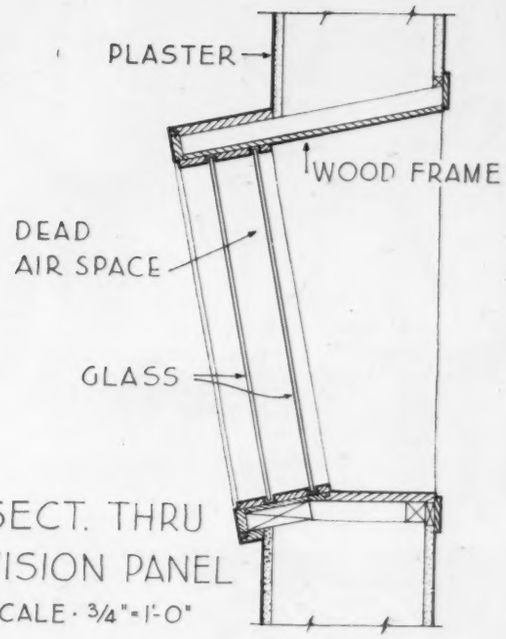
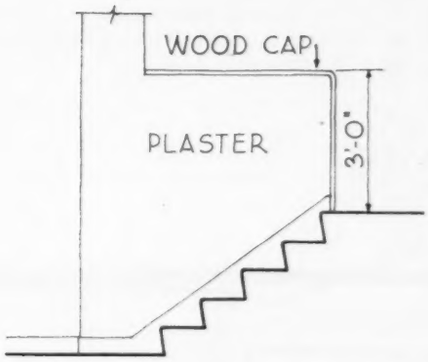


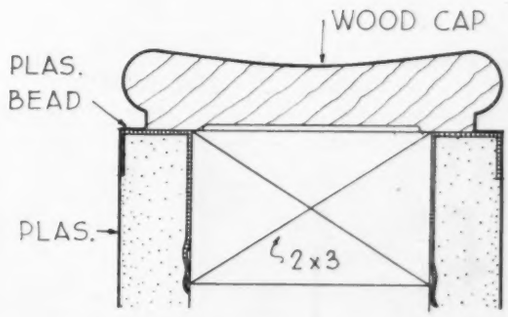
·4
SCALE · 1/16" = 1'-0"



SECT. THRU
VISION PANEL
SCALE · 3/4" = 1'-0"

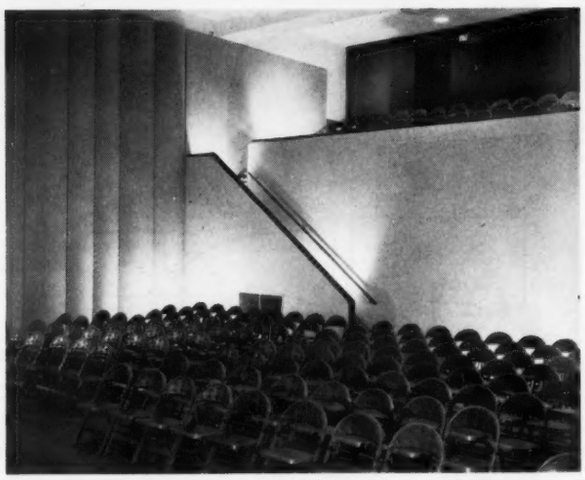


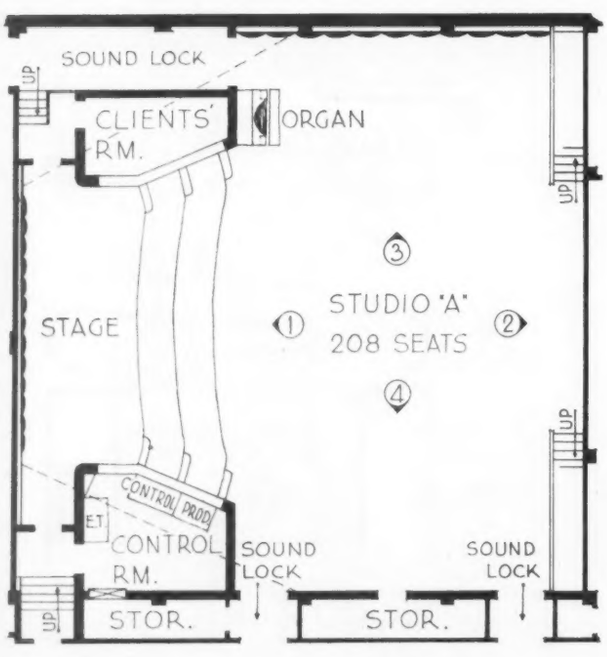
STAIR PARAPET
SCALE · 1/4" = 1'-0"



WOOD CAP
SCALE · HALF FULL SIZE

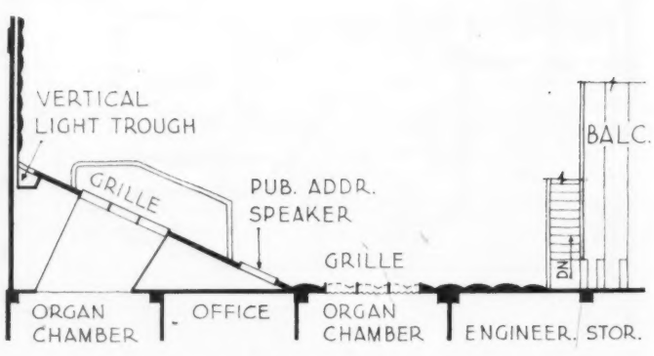
Studio A, like all WLW studios, has curved wall and ceiling diffusers for acoustical purposes. Here, however, diffusers are in different locations, and are varied in size, as shown in illustrations. Ceiling is painted white; rear wall is dark gray; diffusers on side, walls, and stage are blue. Control and clients' rooms at sides of stage are light gray, with white plaster baffles above them; trim in general is blue.



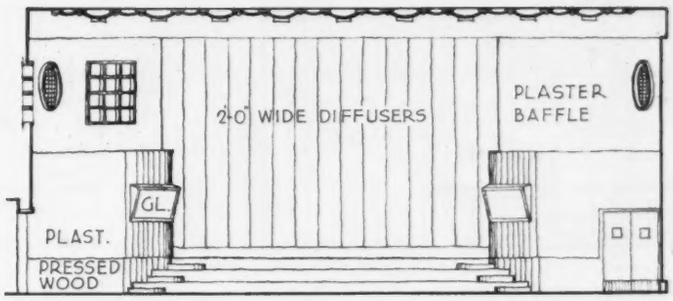


PLAN

0 5 10 15 20 FT.

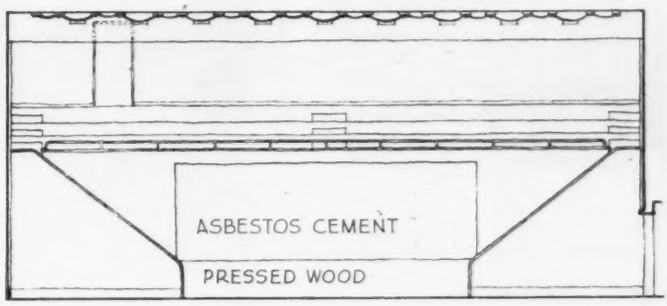


PLAN - UPPER PART



·1

SCALE · 1/16"



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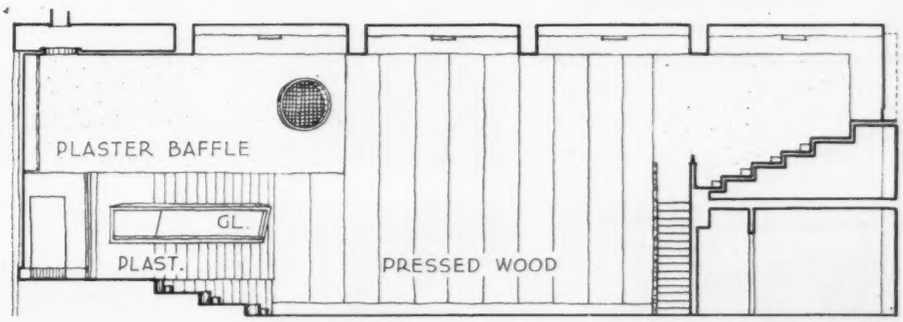

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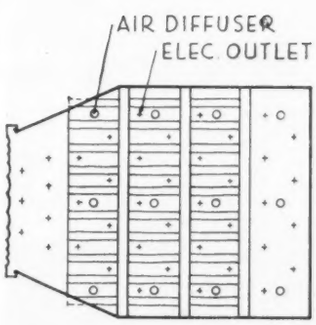
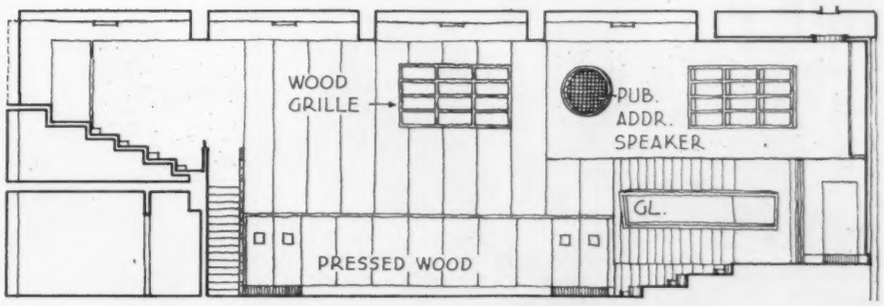


CEILING PLAN

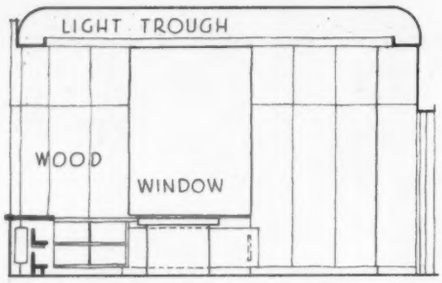
0 10 20 30 FT.



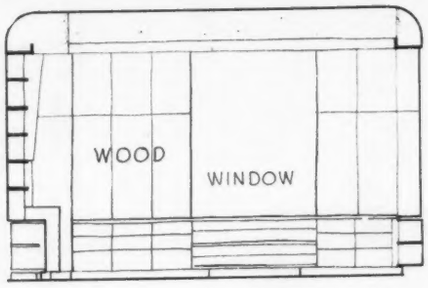
·4

Selected Details . . .

Private Office, Crosley Corporation,
. . . . . William Lescaze, A. I. A., Architect



·1 ⅛" = 1'-0"



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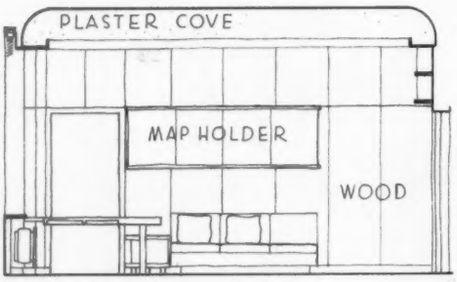

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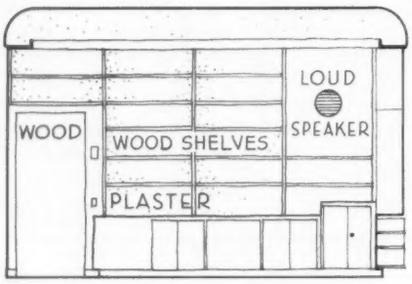

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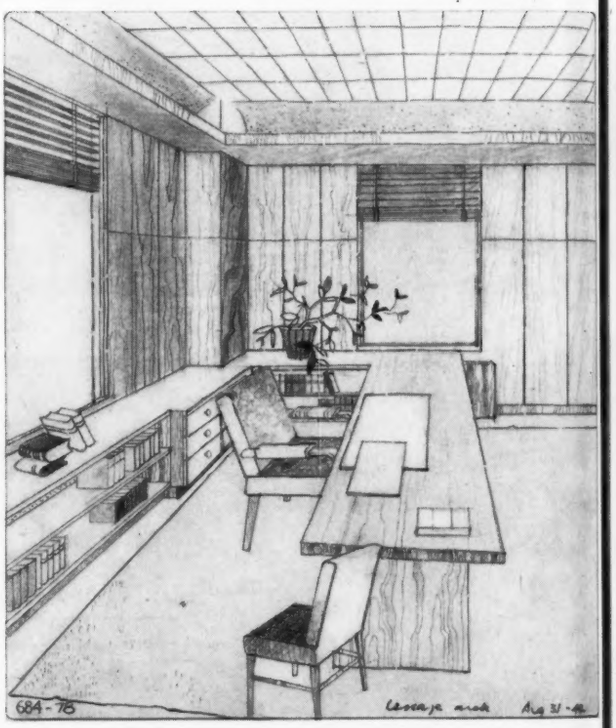
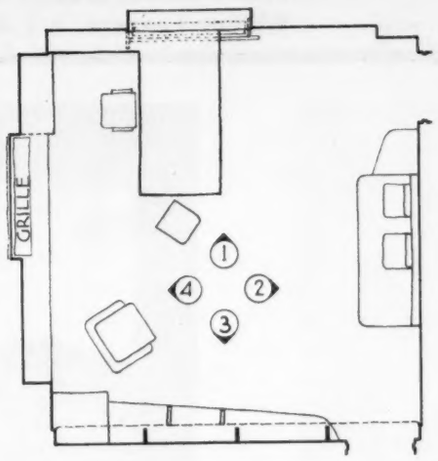
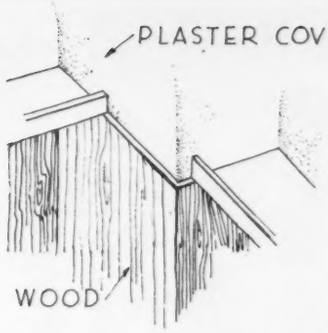


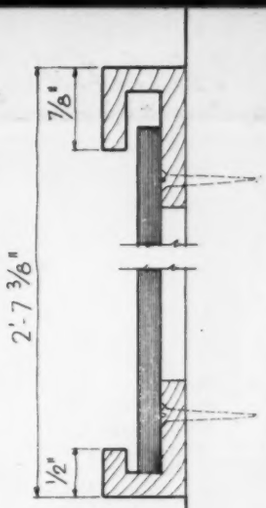
The offices of the executive vice president in charge of operations (room 205) is organized with the office of the vice president and general manager (207), a conference room (206), and a secretarial room (204) to form a harmonious suite of executive offices. Above, architect's sketch; left, interior as executed.



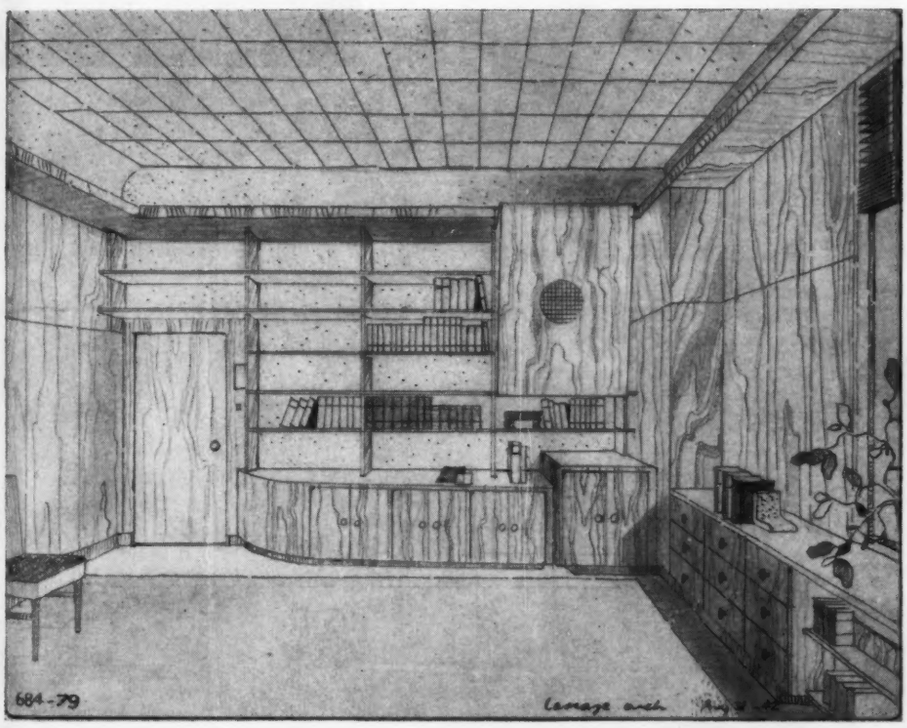
PLAN 1/8"-1'-0"

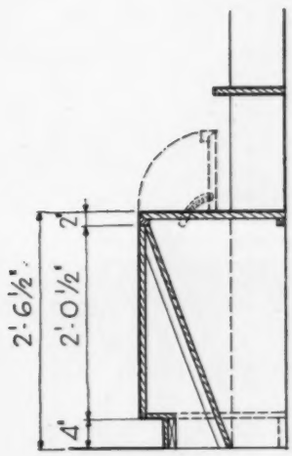


DET. OF LIGHTING TROUGH



DET. OF MAP HOLDER-½ F.S.

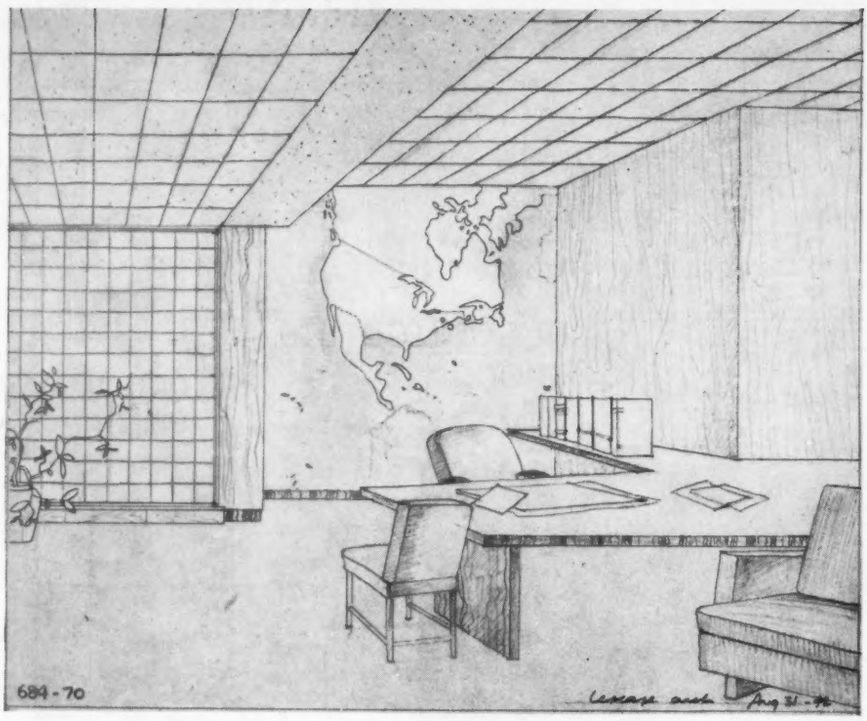




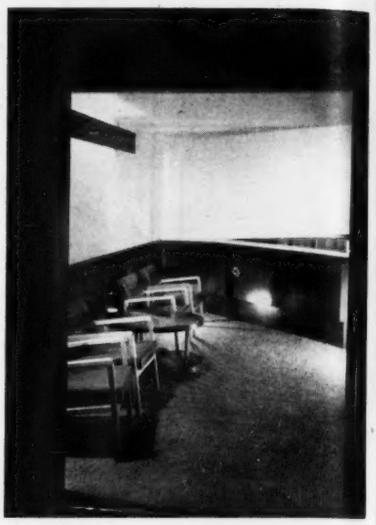
MAP STORAGE ½"-1'-0"

Left, above, architect's sketch; below, interior as executed. Carpeting is a pepper-and-salt-patterned weave, wall panels are solid chestnut, salvaged from the old building and refinished; ceilings are acoustic tile; curtains beige, venetian blinds natural wood, upholstery mostly brown fabric with dark accents in room 205, and red leather in the conference room.

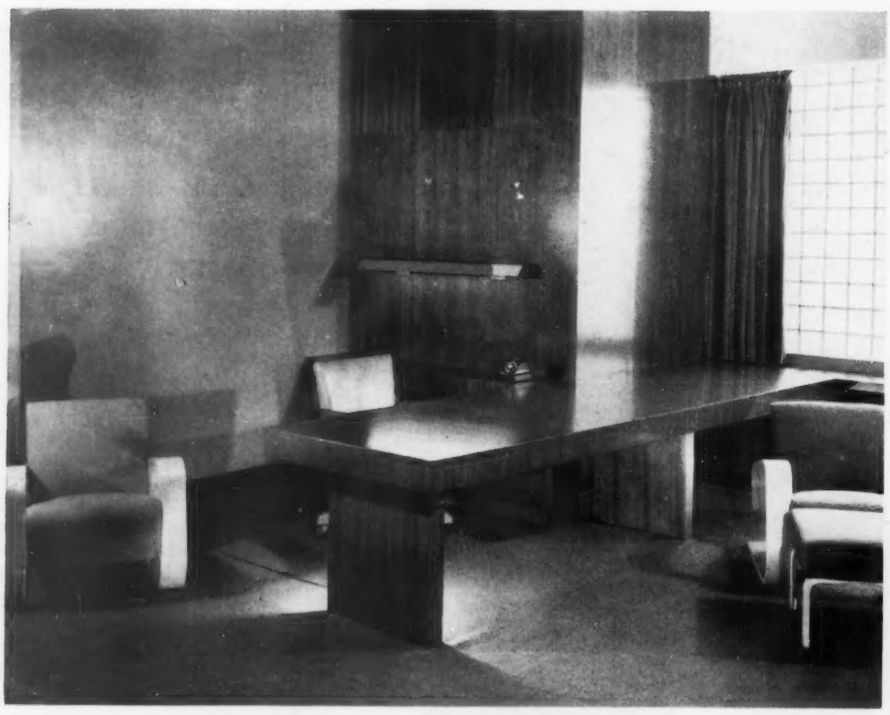
President's Office, Crosley Corporation,
. . . . . William Lescaze, A. I. A., Architect



Architect's preliminary study

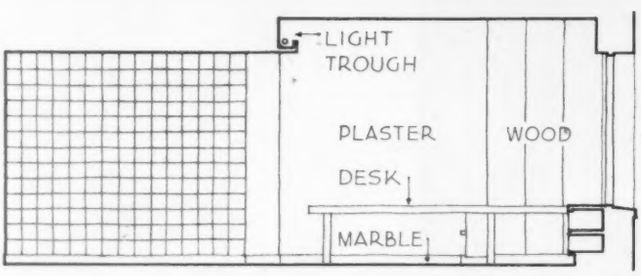


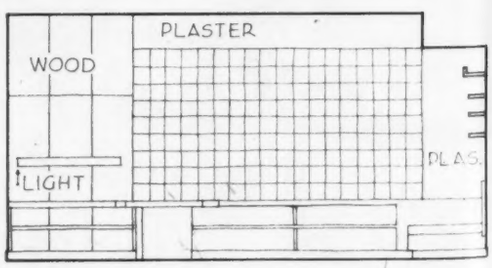
Entry and waiting space



Interior as executed

The president's suite (detailed on these pages) comprises an anteroom, a secretary's office, the main office, and a lavatory. Large panels of glass block transmit daylight from two directions. Ceiling is of acoustic tile; wall panels, chestnut; carpet, nubian; and some upholstery fabrics are dark gray-blue. Mr. H. Shamp was in charge of construction for the Crosley Corporation.





SCALE 1/8"=1'-0"

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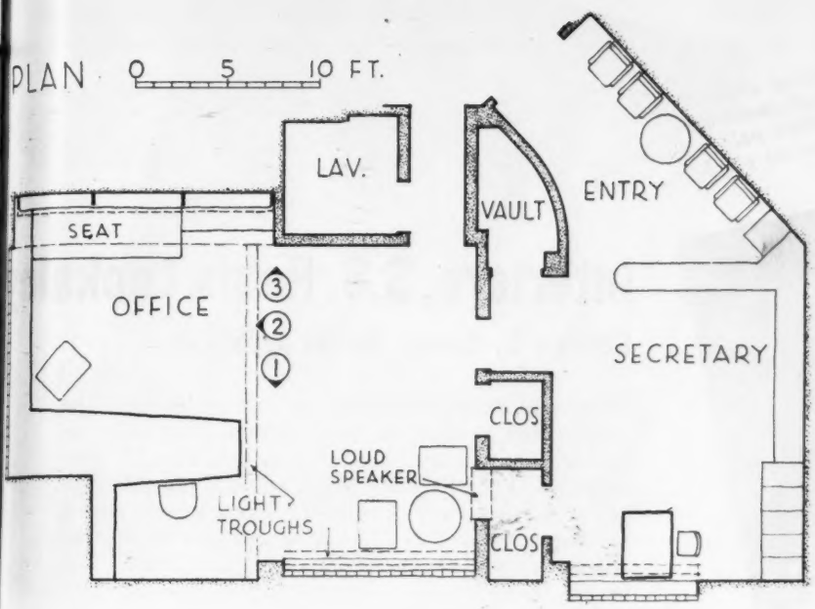
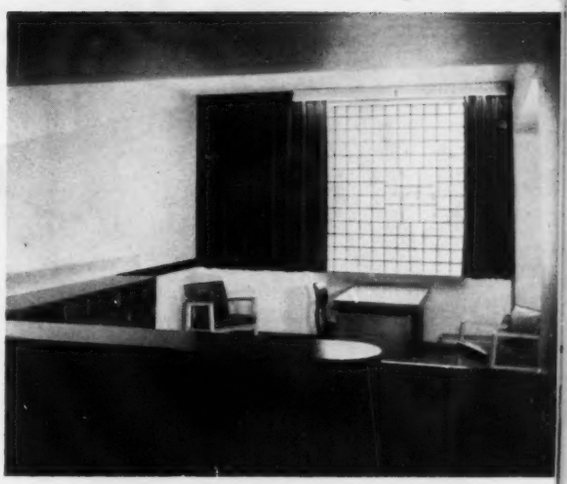
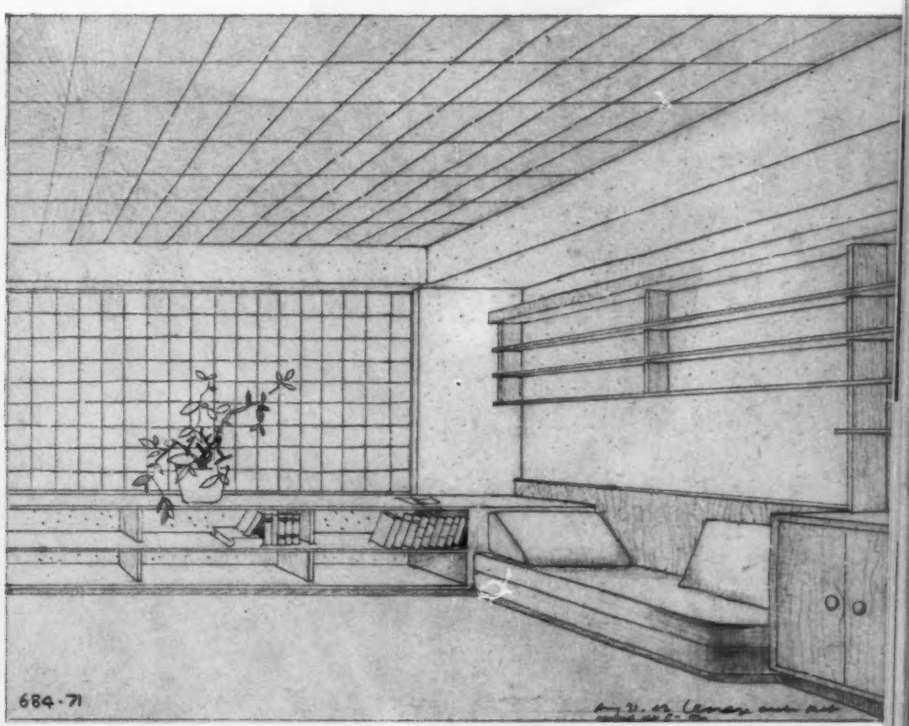


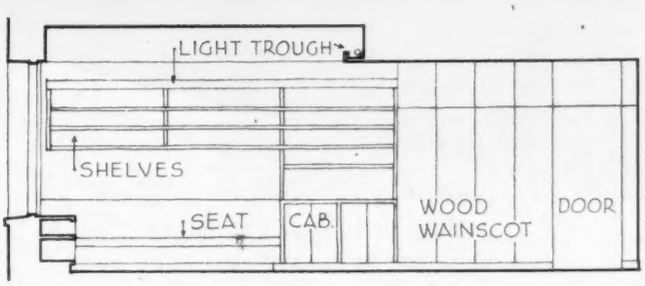


Secretary's office

Interior as executed

Architect's preliminary study





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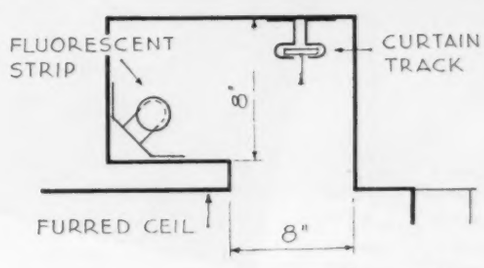


DET. OF LIGHT TROUGH ON WALL 1 0 5 10 IN.

A corner of a single stateroom opening onto one of the verandas. Gray case furniture and pastel-blue upholstered chairs are arranged against pale yellow walls. The curtains are a gray and yellow plaid-patterned fabric

Interiors, S.S. Robin Locksley

George G. Sharp, Naval Architect

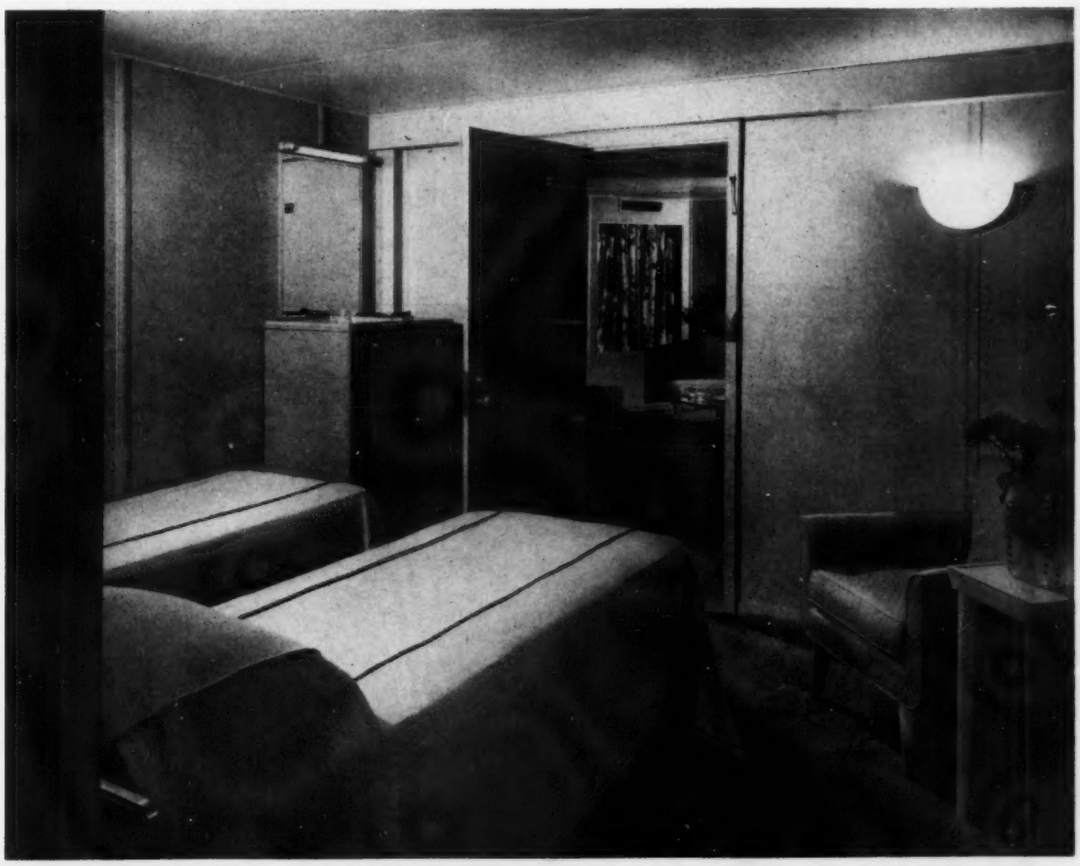
Primarily a cargo steamer for service between the States and South and East Africa, this ship includes luxury-liner accommodations for 12 passengers—4 double staterooms, and 4 single, all with either private bath or shower. These are arranged around two verandas, one port and one starboard, with four staterooms grouped around each. Between, there is a high central lounge, furnished to serve as a dining room as well. According to the architect, cost of these facilities was kept within limits that "compare favorably with much less distinctive results in ships of the same class." All of the furniture was designed by the architect.

Table top, plate glass; lamp base, plastic; upholstery, dusty rose and beige, tufted fabric; curtains, leaf-patterned in beige, green, and dubonnet

The port veranda, looking through plate glass doors and scre to the central, raised-ceiling lounge and the starboard veranda beyond. On both faces of the central glass panel, an aluminum plant and light trough is installed. Daylight for the lounge comes from glass-block panels set in the vertical bulkheads in the overhead boat deck. Walls of the rooms pale blue-green; a deeper green rug is placed on the rubbe surfaced floor

Detail of central dining-lounge. An anodized aluminum plant container runs along the base of the sepia-toned photo-mural of an air view of New York Harbor. Chairs are aluminum-framed and upholstered in leather

Private bath for a double stateroom. The flooring is white and two-toned gray "nonskid" tile. The extended grab bar over the tub is a thoughtful provision that on-shore architects might emulate



A typical double stateroom (veranda beyond). The walls are painted light blue-green; bedspreads, curtains, and chair covering are in rose tones. The upholstery base is foam rubber. All table or cabinet tops throughout the accommodations are of glass or other flameproof material

Community Room

Smith Creek Village Community Center
Apalachia Dam, Tenn.

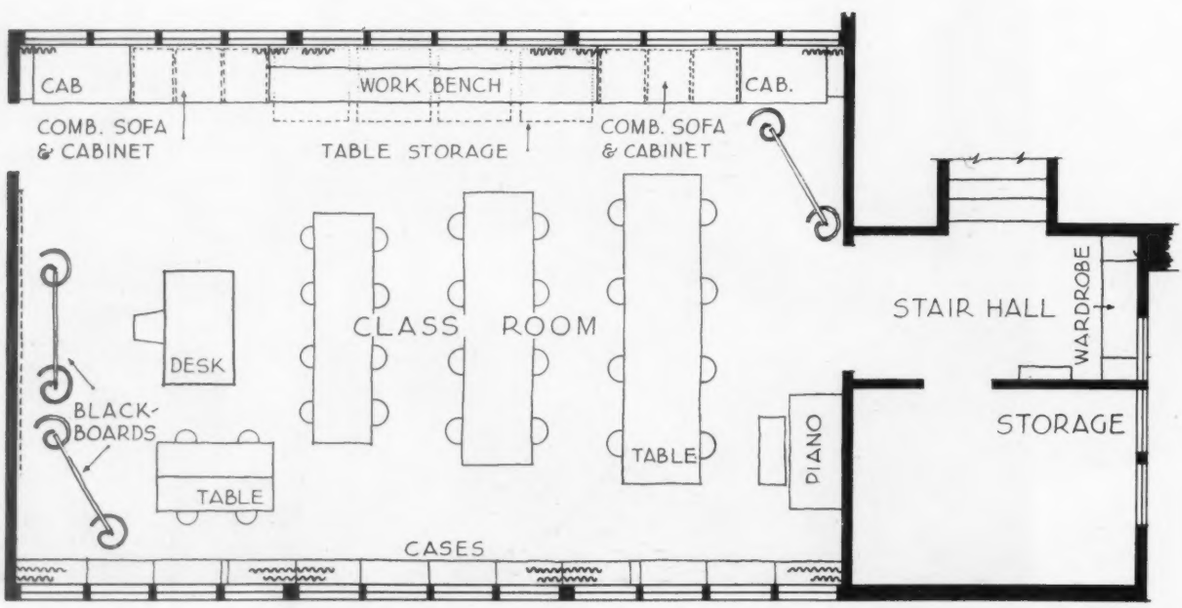
DESIGNED BY THE TENNESSEE VALLEY AUTHORITY,
ROLAND WANK, HEAD ARCHITECT,
DIVISION OF REGIONAL STUDIES

Unlike most of the other projects shown in this issu this room was not designed under the limitations existing building walls or the necessity to conceal ey sores. It was designed as part of a new building erect for duration use by 20 families in a TVA communit However, the little building (presented as a whole the February 1944 PENCIL POINTS) was planned und some severe restrictions of its own—strict budgetar and hence space limitations and limited wartime m terials.

The community room shown here occupies the greate part of the second floor of the structure. The on room of any size in the community, the 23 by 36-fo area had to be made to serve all of the settlement cultural, social, and recreational needs—school, citizen council, and other general meetings, movies, and recr ation.

Since this type of provision is one badly needed many communities in the southern highlands, the TV architects attempted to treat this room as an examp that might be followed elsewhere. All equipment an furnishings are of cheap, locally available materia and of simple workmanship; hardware and curtai materials are of the kind found at the five-and-ten o in rural general stores.

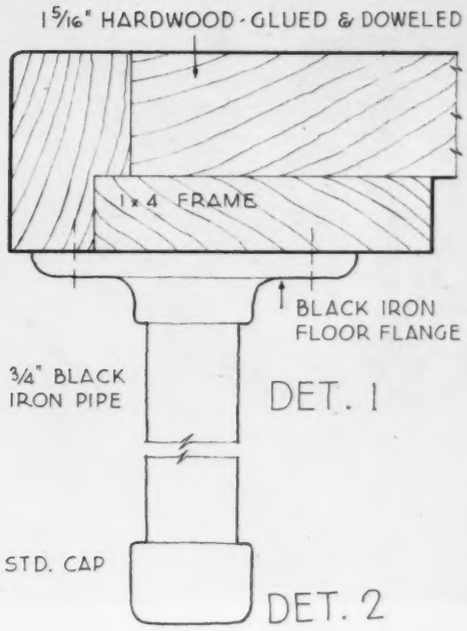
To adapt the room to a multiplicity of uses, all equip ment, except the work bench and a few minor piece has been made in movable sections. The principle o nesting of units has also been employed, permitting in clusion of a great deal of equipment within remarkabl limited space. Tables are made of varied heights fo varied use by different age groups. All tables may b raised to a normal level for adult uses, however, b means of removing caps from the pipe legs and screwin on extender sleeves in their place.

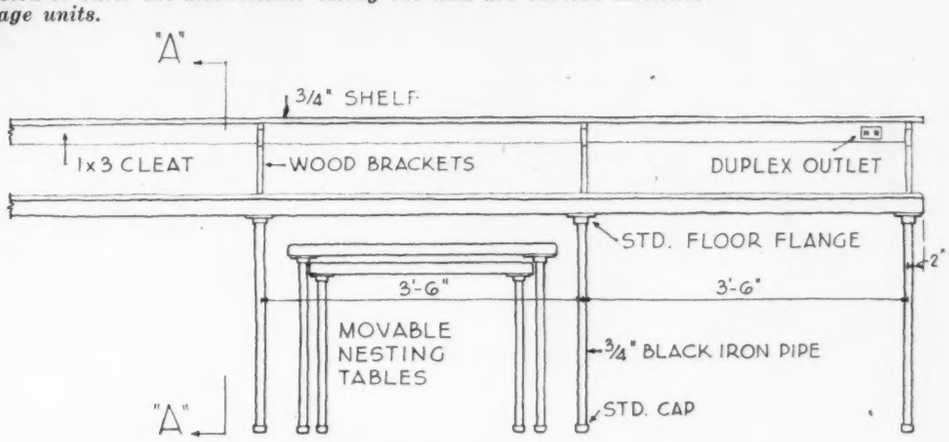


PLAN

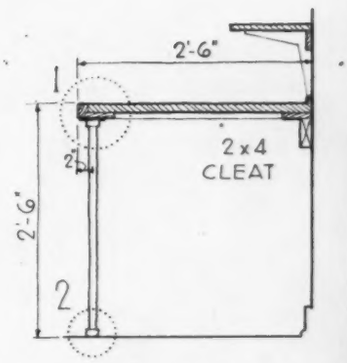
SCALE · 1/8" = 1'-0"

Citizens' Council meeting. Frequently the whole community gathers around to listen or enter the discussions. Along the wall are various sectional storage units.



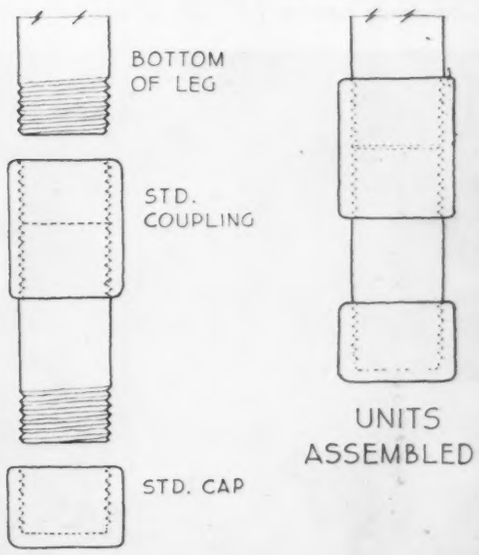


ELEVATION OF WORK TABLE SCALE ½"=1'-0"



SECT. "A-A"

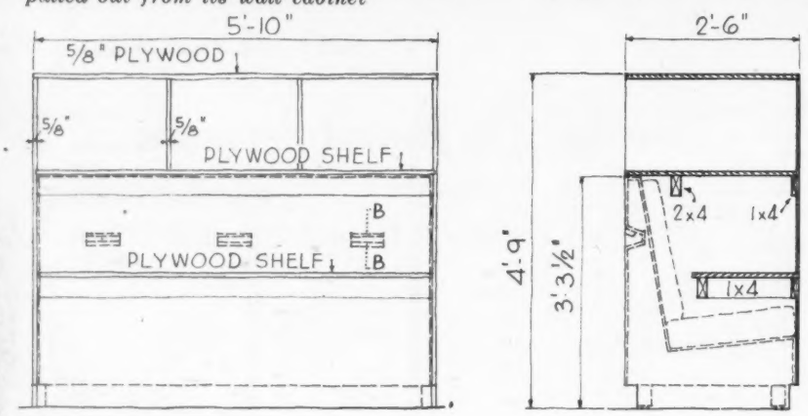
The room put to concentrated use by several age groups. At right of photo, note the nested adjustable tables detailed on this page



DET. OF LEG EXTENSION

SCALE · HALF FULL SIZE

Beyond the work bench and nested tables, one of the sofa units is being pulled out from its wall cabinet



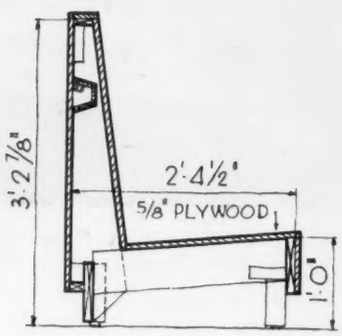
ELEV. OF COMB. SOFA-CABINET SECTION

3/8" - 1'-0"

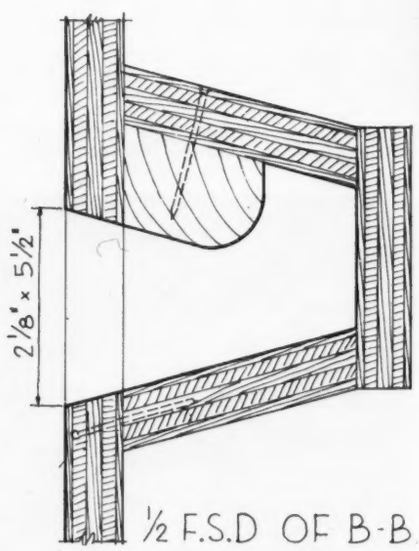
Low tables for little children; at left, a tackboard, showing one of the pipe standards made to nest with others for storage in minimum space

TVA Community Room

Another feature of the room that allows use flexibility is the provision of two sofa units which may be turned out toward the room or placed anywhere within it to divide space for special purposes. When the room is in formal use, as for school instruction, these sofas may be pushed into special wall cabinet units, to form a flush panel surface facing the room (see details).

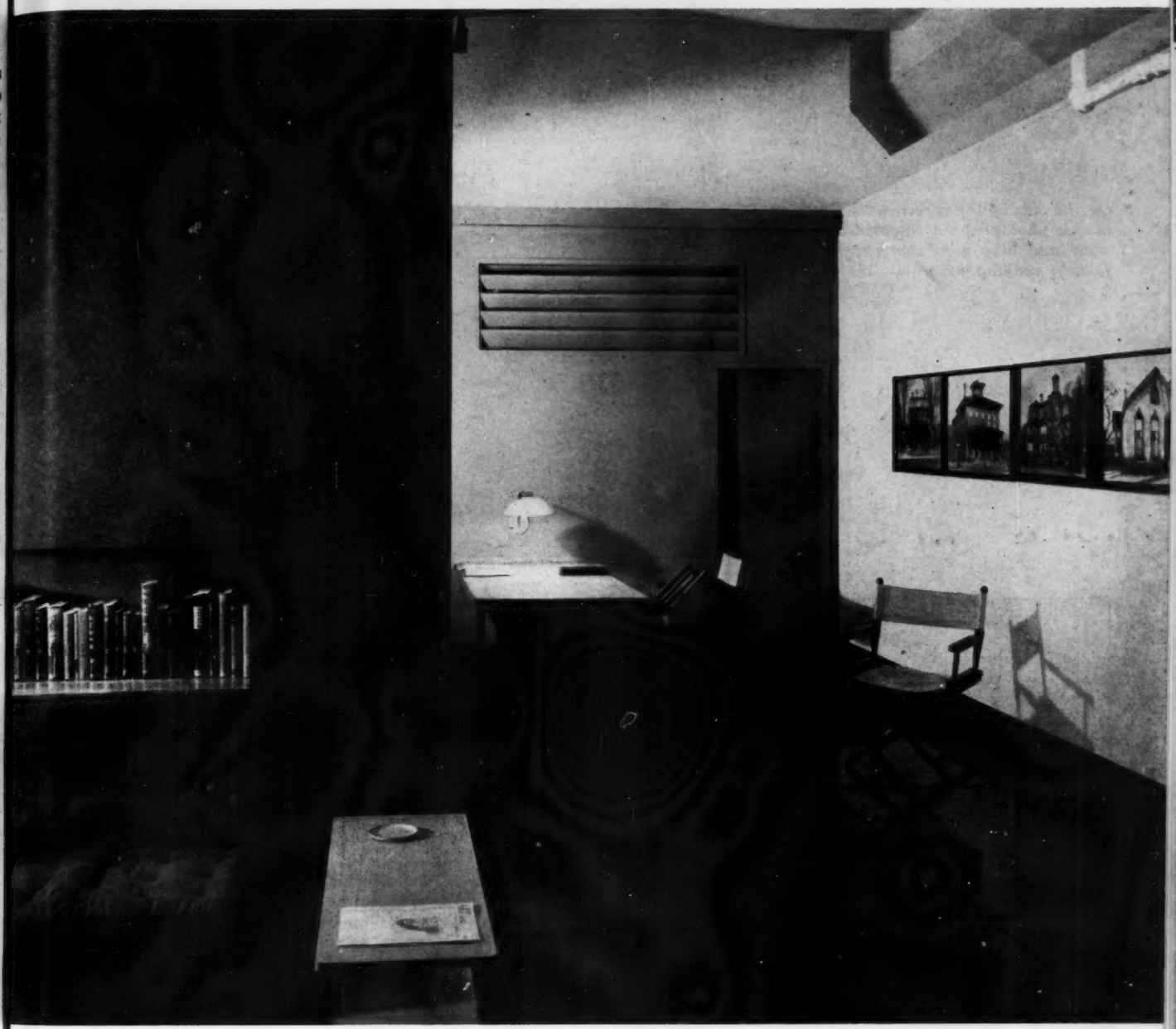


DET. OF SOFA ½"=1'-0"



½ F.S.D OF B-B

Three pairs of nesting pipe standards (storable in no more than the space needed for the pair with the largest bases) support tackboard or blackboard panels and may be linked in series to create temporary partitions anywhere in the room.



At left, one end of the central partition; background, a fabric-covered wall painted dense blue; ceiling and right-hand wall are painted a light sand color

Member's Room, Albright Art Gallery, Buffalo, N. Y.

DESIGNER: C. COGGESHALL

The Need:

A room in the museum for members' social functions, special exhibits, reading, study, and privacy

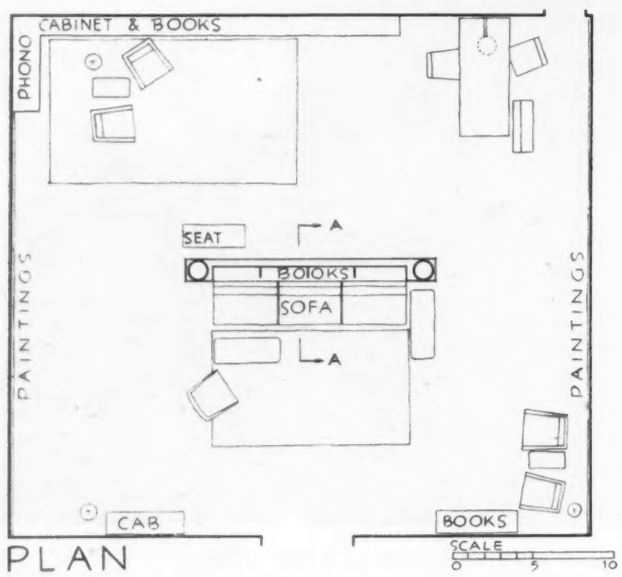
The Only Available Space:

A 40-foot-square basement room, with two structural columns rising within the area

The Solution:

Liabilities turned into assets: the columns enclosed and joined with other materials to partition the space and provide separate areas for separate functions

On the side of the screen wall shown in this photograph a recessed bookshelf and long sofa compose to form a reading area



PLAN

Plan of the 40-foot square room

Instead of bemoaning the interrupting columns, the designer put them to work to serve as the end members for a multipurpose screen wall, surfaced with rigid, structural board. On one side, the partition supports a built-in bench with seat and back cushions arranged under a recessed bookshelf, lighted by concealed fluorescent lamps. On the reverse face of the screen, another lighted recess at eye height forms a display cabinet for small sculptures and other art objects.

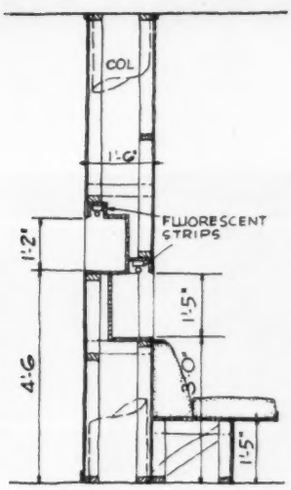
To assist sound control, the walls of the room are surfaced with fabric, painted. Two of the facing walls are a dense slate blue; the other two walls and the ceiling are painted sand color. General illumination derives from tubular lamps installed in ceiling troughs above the lighter walls, which are used for display.

Upholstered furniture is covered with navy blue gabardine; on the four black yacht chairs, seats and backs are of heavy natural sole leather. The cement floor is painted black; temporary rugs are natural-tone rush squares.

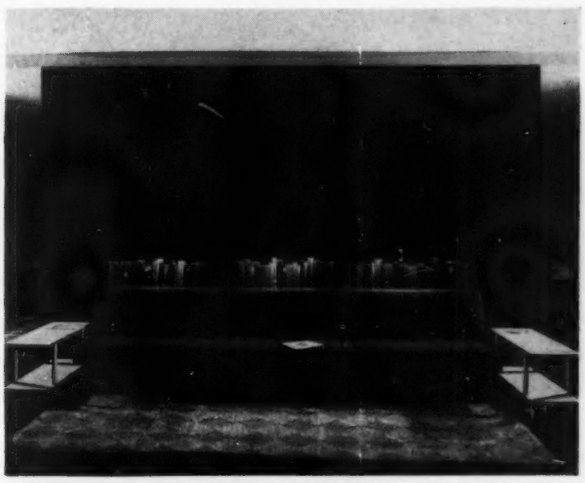
Objects in the display cabinet on the reverse side of the screen wall (at right of photo) are lighted by concealed lamps

Even a black-and-white photograph indicates the contrast obtained by walls of complementary colors, upholstery in both blue and natural leather and the black floor with natural rush rugs

Detail of central partition

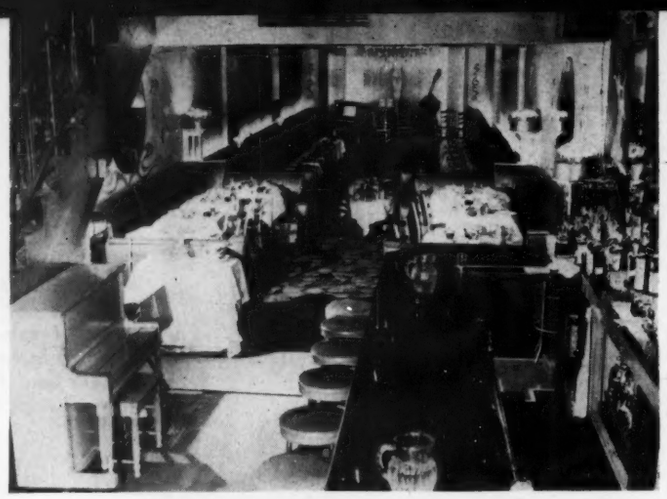


SECTION A-A
SCALE · ¼" = 1'-0"



The framework of the sofa is built into the partition

The two sand color walls of the room, light-flooded by ceiling troughs, are used for special exhibits

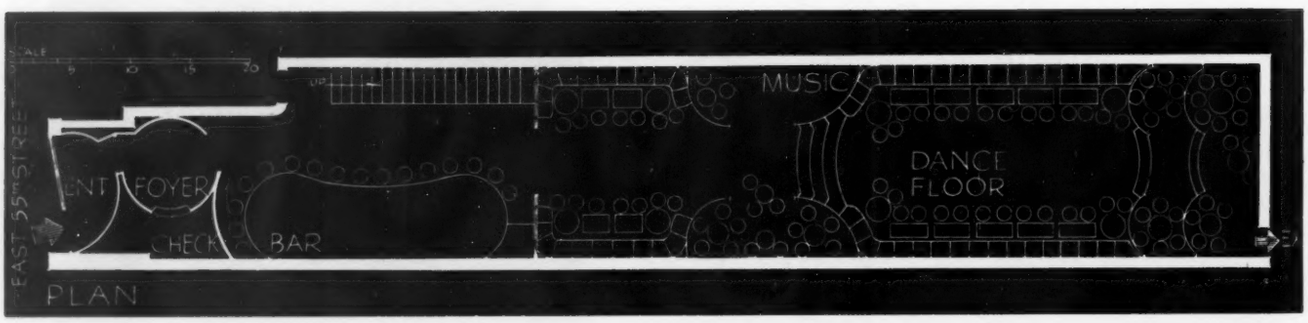


The premises before remodeling appear to be a jumble of unrelated elements

Radio Frank's Knight Club, New York City

DESIGNER: PAUL BRY

MARIE FROMMER, Architect, Collaborator



Throughout history, society has demanded pleasure domes of rare device—places where people go because they find them gay or chic or pleasant places in which to dine, dance, and drink, or to be seen there. The only limits imposed on the designer's imagination are the physical space provided and the budget within which the work must be done. Illusion, even pure fantasy, is entirely in order, provided the prime requisite is met—that the desired clientele will come, and come again and again.

On these two pages, we present a successful wholesale face-lifting operation performed on what was formerly a dine-and-dance establishment of dated and routine design. The mood desired by the manager for his particular clientele was one that would combine festivity, elegance, and intimacy.

It's partly done with mirrors—a very sensible device, increasing, as it does, the apparent width of the space to considerably more than the actual 15½ feet. New wall surfacing, a judicious color scheme, and an ordered arrangement of decorative elements—in this instance, a practical though unconventional use of lighting fixtures —were other design elements. The subdivision of the space into entrance, circular foyer, and a sunken dance floor with dining balconies at either end, assists in bringing into better balance the extreme proportions of the elongated room. The kitchen is located on the second floor.

The stools and undulating bar front are covered with gold leatherette. The ceiling height mirror surmounting the back of the bar is placed against a wall painted the color of fuchsia.

Looking down to the dance floor from one of the dining loges. The wall sofa-seats are upholstered in fuchsia leatherette. Walls and ceilings are painted gold, except for the central portion where full height mirrors are flanked by black walls against which are placed 44 wall light fixtures mounted on diagonal strips. At the far end of the room, the huge mirror is made up of several diamond-shaped sections.

Perspectives

From Oscar Wilde to Buffalo Bill: T. H. Robsjohn-Gibbings

Several months ago, we read a book. It was not our first book, we hasten to say, nor our last—but it was one of the most memorable. Its name was "Goodbye, Mr. Chippendale." We took it along on a trip to Chicago and alternately chuckled and roared through half the night as we read it to completion in the privacy of our roomette. (We could never have gotten away with those belly-laughs in a lower!)

From there on we urged all our architect friends to read it—and not only to read it themselves but to present it to their potential clients. For we recognized, in this wittily devastating attack upon the superstitions and pretensions so carefully fostered for decades by the ancestor-worshipping, fashion-mongering racketeers of the antique and decorating trades, a powerful educational weapon on behalf of common sense and good taste in design. The enthusiasm and sincerity that showed clearly on every page, in every paragraph, could have come only from genuine understanding and conviction on the part of the author that people—especially American people— deserve from the designers of their environment more honest treatment than they have been getting for lo, these many years. Since we share this conviction, and ourselves delight to take a whack now and again at those who would maintain the status quo, it occurred to us that we, and you, should know more about this unusual author who has struck such a telling blow for good democratic architecture.

"Uncluttered" is the word for Gibbings. (Or to be more precise, though it spoil the meter of the paraphase, for T. H. Robsjohn-Gibbings.) Judging from the frequency of its application to examples of his work in print, magazine editors seem to agree unanimously that this somehow complimentary adjective most aptly fits his interior designs. We may as well go further and say that, for our money, its aptness extends equally to his slim, well-tailored person and particularly to the smoothly-working intelligence that animates it.

For here is a man with a well-formed and purposeful philosophy, tuned to the changing present and the challenging future, free of the excess baggage of archaeological pedantry yet soundly-based on hard-earned understanding of principles established in the past.

He was born in England thirty-nine years ago and began his career in the field of furniture design the hard way by going to work at the age of fifteen as a draftsman with the London firm of Heaton, Tabb and Company. Eight years of this, followed by a brief but hilarious experience with a film company, were topped off by a tour of the United States at the beginning

of the great Depression. Already an enthusiast for contemporary design, he saw in this country a tremendous field for his future activity and decided to make it his home when things became more favorable.

Meanwhile he went to Europe and used his remaining savings for further study of the work of the best designers of Scandinavia, Germany, and France. In 1934, broke but full of zeal for his chosen mission as a designer, he returned to London, yielded to necessity, and took a well-paid job with a fashionable West-End antique dealer. Here, for an aristocratic and plutocratic clientele he did elaborate period decorations by day while pursuing his contemporary studies at night and on week-ends. It was at this time that he researched in antique Greek furniture at the British Museum and, through understanding it, developed the sure feeling for delicacy of form and proportion that permeates his own furniture design today. Also probably at this time he developed the fine scorn that appears in his book for the sort of intellectual snobbery he encountered among emulators of the filthy rich.

Finally, in 1936, he came to New York and set up as a designer of furniture and interiors. His real talent is undoubtedly principally responsible for the steady subsequent growth of his practice but his warm and friendly nature and his good business sense have also contributed. Aside from a wholly natural wish to be successful he has stoutly pursued another objective—to restore the faith of Americans in their own country as the source of a highly worthy and truly democratic art. The passionate sincerity of his belief in our national destiny as the birthplace and home of a great and growing creative movement, founded by Sullivan and Wright, led naturally to his becoming a United States citizen as quickly as the law allowed. He is now definitely one of us: thinks and talks authentic and unaffected American, though still with an equally authentic and unaffected British accent. His complete Americanization was hardly as sudden as the story indicates, but he tells of approaching a visit to Cranbrook feeling much like an Oscar Wilde and leaving it with the conviction that he was more like Buffalo Bill.

Thoroughly wedded to his work, but otherwise a childless bachelor, Robsjohn-Gibbings lives in an austere (that is to say, uncluttered) apartment next to his Fifty-Seventh Street studio. Here, each day, come five o'clock, he relaxes for tea and an hour or two of sleep before dinner. Later, being essentially a city man, he takes advantage of New York's facilities for civilized evening enjoyment—the theatre, music, and a discreet modicum of night-clubbing with friends.

The country rather bores him: a few days among the trees and growing things give him the sensation of turning green. The sea, however, he finds wholly fascinating and he loves to take long walks along the beach, especially in late autumn and winter when it is free of crowds. A collection of delicately tinted shells, quartz pebbles, and bits of wave-worn colored glass, garnered piece by piece during these walks, lies unexpectedly on a glass-topped, free-form, coffee table in his office to remind him of pleasant experiences. Walking is his habitual exercise and you early risers are likely to meet him any fine morning at dawn or thereabouts, stepping along briskly through Central Park as a prelude to breakfast. Among objects of his enthusiasm are drawings and paintings by Picasso and abstractions by a young British sculptor, Henry Moore; his aversions include dogs along with antiques and feudalistic thinking. These trivial details are included of course to shed whatever light they may on his curiously contradictory way of joining luxury with asceticism.

It took courage to present the views contained in his book. He risked the ire of the group from which come his wealthy customers, by treading on the corns of some of their close friends and respectable exploiters. Yet the quality of his audacious wit is so good-humored and its application so just, that like the skilfully administered spanks of a loving parent it gets the point across with no permanent bitterness. Grand Rapids, for example, takes a lambasting in the book—not because it is Grand Rapids, not because it is in the furniture business, but because it has failed until now to understand and live up to its opportunity. But there's a change coming. Robsjohn-Gibbings is designing a complete low-cost line for one of the big (and smart) manufacturers out there so that after the war it will be possible to buy inexpensive but well-designed and well-made chairs and tables and dressers and beds suitable for the average American household and pocketbook. If his stuff is as good as we think it is, R-G may yet turn out to be the greatest benefactor G.R. has ever had.

KENNETH REID

Perspectives

The Diffident Gascon: Antonin Raymond Part II

Brief facts from Part I (June 1944 issue): Tony Raymond, who came to the United States in 1910 and worked on the design of the Woolworth Building in New York City, left again to practice in the Orient for several years. He returned to this country before the outbreak of World War II and reestablished himself permanently with a New York office, and with a group of earnest young practitioners who worked collaboratively at his New Hope, Penna., farm—a large establishment where he raises pedigreed cattle.

Life with the New Hope group was always stimulating whether or not the financial reward was abundant. The group was quartered in more or less rehabilitated farm buildings; the common table at meal times was then—and still is on weekends—likely to provide food for the minds and bellies of intensely interesting and interested creative people of several different nationalities, who would often talk simultaneously in several tongues. Mrs. Raymond mothered the whole group; if one departed for a time, on his return she would greet him expansively, clasp him to her bosom, envelope him once more in the exciting atmosphere of the farm and the group. Above all else, she has this capacity for affection, and she is not backward in its employment. It is natural for her to greet friends or welcome guests with the extravagant phrase, and she means what she says. One cannot help responding, even though the more diffident may be somewhat bewildered. It is not the Raymonds' fault if a guest remains a stranger after five minutes.

Several things led the group to break up as a practicing association operating at New Hope. Apparently some felt an overemphasis on family life, a loss of independence; it seems that small jealousies grew between New York personnel and the New Hope group; there were difficulties about state licensing to practice because the group was such an informal organization; and the monetary return was disappointing. It was idyllic while it lasted, and though like most idyls it could not endure forever, its practical results in terms of developing individual resourcefulness and capability to turn out work are apparent in the accomplishments of former members who are now in Raymond's office.

Some outsiders have believed that Raymond was exploiting the group, and condemned him for it. This impression might have been due in part to an attitude of Raymond's which has changed since his return from the Far East. At that time he was contemptuous of labor unions, of the "right" of the mass to collective bargaining power. He expressed himself vociferously on the subject, and to the liberal mind this made the New Hope experiment at once questionable.

There is no doubt that Raymond is shrewd in large matters, though spendthrift in small, both in financial affairs and in the common social contacts (which seem more important to him.) But he is also sincere, and he is entirely willing to change his mind given sufficient reason. There is likewise no doubt that he was sincere about the New Hope group, and he probably does not yet fully understand why it could not be permanent.

He has changed his mind about unions, and about the painful manifestations of social progress which surround us now in America. It is not easy to explain why; the change is characteristic and deep. To state it oversimply, he has come to believe that there is no chance for an esthetic expression in this country—in most of the world, for that matter—today, because our civilization is struggling through a material phase. Cultural advance, which must be preceded by spiritual advancement, he will say, has little opportunity to flourish when all peoples' minds focus on money-getting or the acquisition of power for power's sake. He believes the basis for each great architectural expression of the past was a high, popular, spiritual concept of life, coupled with, but never dependent upon, advance in mechanical knowledge. He points out the decline of Roman taste coincidentally with the rise in Roman material success as a facsimile of conditions today; he views the rise of Romanesque and Gothic coincidentally with the growth of Christianity as effect due to cause, and sees a potential parallel in our rising interest in social welfare, in unionism, in medicine, housing, and other manifestations. He takes this stand as dispassionately as he can take anything—more so than most things because he is primarily interested in a high cultural level, in architecture as the expression of the cultural level, and his convictions are so fundamental that he does not feel he has to argue for them. If in our social concerns we can find a spiritual purpose sufficiently healthy to raise that level, he is all for them.

Today well over half the key men in his office are members of FAECT-CIO. He complies with the wages and hours laws not just because he has to, but because it seems to him part of the social program. He does this despite the difficulty of classifying to the satisfaction of uncomprehending officialdom men who may be designers today, draftsmen tomorrow, specification writers the day after.

Raymond is more than willing to give youngsters a chance, yet he will accept nothing less than the best from any employee. He detests architectural styles as they are applied today because they are pretentious; and included in his detestation is what is called the "International" style. This, curiously, is not only because it is a style but also because it is Germanic in origin, and he feels that the German hand is perforce heavy, productive of little that contributes to light-hearted enjoyment of living. This is entirely aside from political considerations, although international politics cannot help but be of import to as cosmopolitan an individual as Raymond. Yet he reveres Richard Neutra, and has stated publicly that he believes Neutra is one of a limited group of great architects now alive and practicing.

He does not include himself in that group, although he is a Chevalier of the French *Legion d'Honneur* and holds decorations from other countries. To revert to the paradoxical, he may be positive in his statements, assertive in conversation, sure as can be of what he is doing and where he is going, but he is essentially modest, almost humble, because for all his efforts he is still *pursuing* his ideal. He does not know that a reputable, mature architect from conservative New England (a man who shall be nameless here because he does not know Raymond intimately and because in his work he is typical of many in America) believes Tony Raymond is one of the three greatest architects in this country.

When he learns this, Tony will probably not go into retirement; but if he did, he would emerge shortly, very likely wearing an impeccable brown suit, a pink shirt, and a green—bright green—necktie.

—FRANK G. LOPEZ

GLASS BLOCK,

Light-Directing Prism, Cont.

SIZES AND SHAPES—The light-directing blocks are made with 7¾" square faces by 3⅞" thickness to lay up with ¼" joints 8" o/c.

Regular blocks can be laid with wedge-shaped joints to a minimum radius of 5'-9" for curved walls, giving a ⅝" vertical mortar joint on the outside of the curve.

Radial block of a similar appearance, but not an exact match, are available for use with light-directing block, which permit laying to a radius of 3'-3" with a ¼" vertical joint on the outside of the curve.

Corner blocks of a similar appearance, but not an exact match, are available for use with light-directing block.

AIR LEAKAGE—Properly installed, no appreciable amount of air leakage should occur in a glass block panel and calculations for infiltration may ordinarily be neglected. Entrance of dust and dirt is eliminated.

COST—Cost of glass block panels in place will vary with the size of the job, local labor costs, transportation charges and various other factors. The following prices must be regarded only as average approximations and should by no means be taken as a basis for any estimates to an owner.

8" x 8" square block	44c to 66c each
Radial block	68c to 97c each
Corner block	85c to $1.22 each
Labor and material except block for setting in mortar	$1 to $2 per sq. ft.

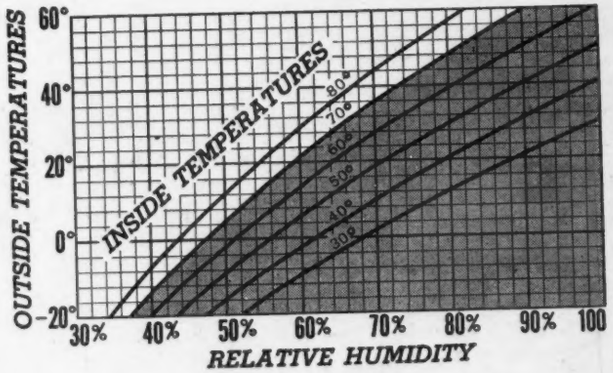
EXTERIOR INSTALLATION—Glass blocks have unusual strength in compression but such factors as non-uniform distribution of load forbid their use as a load bearing building material. The basic principles of installation are to provide (1) complete freedom of movement of the panel within the enframing construction, and (2) proper anchorage of the panel at head, sill and jambs.

Basically the installation procedure is as follows:

1. The sill is coated with asphalt emulsion as a bond breaker.
2. Resilient expansion strips are placed around the perimeter of the panel opening except at the sills.
3. Blocks are laid with full mortar beds, using a mix of 1 part Portland cement, 1 part lime and 4 parts of sand, or a prepared masonry mortar of low volume change.
4. Joint reinforcement is placed at intervals on the horizontal joints.
5. If glass block panels are not set in chases, wall anchors are built from the enframing construction into the horizontal mortar joints of the glass block panels, crimped to permit movement in the plane of the wall, but supporting the panel against wind pressure.
6. Mortar joints are tooled.
7. Oakum is packed at jamb and/or head if recessed. The perimeter of the panel is calked on the interior and exterior.

BUILDING CODES—Most building authorities' requirements for strength, wind resistance, fire and hose stream resistance, and other properties are fully met if the manufacturer's recommendations are followed. However, West Coast and City of New York approvals demand smaller panel sizes and additional reinforcement.

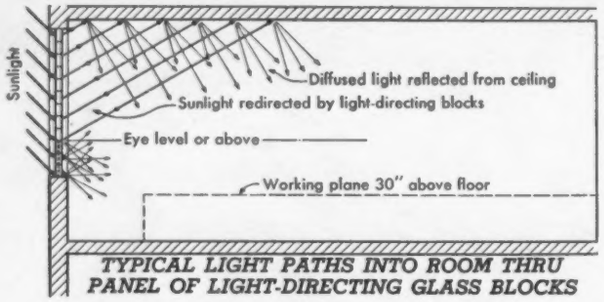
SOUND REDUCTION—Glass block panels are considerably more effective than most types of fenestration in reducing transmitted sounds, comparing with a 4" clay tile partition plastered both sides.



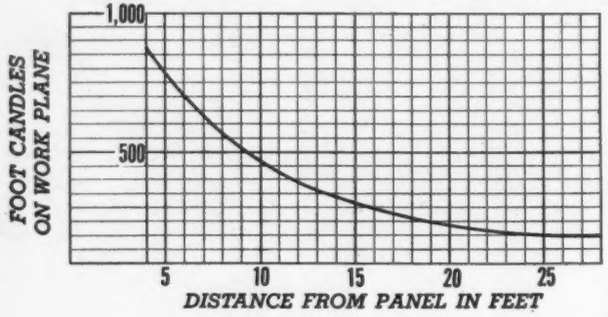
INTERIOR SURFACE CONDENSATION—For the average installation the accompanying chart gives outside temperatures required to produce surface condensation on the inside surface of a glass block panel. Panels with deep jambs or panels with draperies or blinds which impede the free flow of air over the surface will not require as low outside temperatures as shown to produce condensation.

WIND RESISTANCE—Any panel within the area limits recommended by the manufacturers will withstand a safe load of 20 pounds per square foot with a factor of safety of at least 2.7. Tests at Purdue University on a panel 7'-3" wide by 8'-9" high showed that the panel is entirely elastic under repeated loadings with a pressure of 40 pounds per square foot, corresponding to a wind velocity of about 115 mph.

GLASS BLOCKS, Light-directing Prism


Sunlight
Diffused light reflected from ceiling
Sunlight redirected by light-directing blocks
Eye level or above
Working plane 30" above floor

TYPICAL LIGHT PATHS INTO ROOM THRU PANEL OF LIGHT-DIRECTING GLASS BLOCKS



Laboratory tests show unshaded single glazed steel sash to transmit 4900 fc at 4'-0" on the working plane. Intensity falls sharply to 900 foot candles at 8'-0". Intensity falls again to 500 foot candles at 13'-0". Intensity at 28'-0" is about 240 foot candles. All tests were made on a sunny day with an outdoor intensity 7200 fc.

DESCRIPTION—Light-directing glass blocks depend upon optical refraction of light which is produced by horizontal prisms pressed into the interior faces. This refraction redirects the incident light upward where ceiling reflection helps to cast the light farther into a room. A uniform curve of illumination is obtained and at the same time no excessive brightness-contrast is created if the blocks are installed above eye level.

Glass blocks are made by hermetically joining 2 halves of pressed water clear glass in the form of shallow square pans to create a hollow unit which is partially evacuated of air. Mortar bearing surfaces are finished to provide a mortar bond.

Accessories—consisting of expansion strips, oakum, wall ties and anchors, asphalt emulsion and calking compound—are available from the same sources that supply the block.

In addition to controlling the direction of incident light, light-directing glass blocks (as compared to some other usual types of fenestration) provide certain other characteristics as follows:

a. Limits solar heat gain
b. Has relatively low thermal conductivity
c. Reduces condensation
d. Minimizes or eliminates air leakage
e. Reduces sound transmission
f. Provides privacy
g. Provides an interesting design medium

Since diffused light incident on a north exposed wall is of lower intensity than direct sunlight and is not refracted regularly, the light-directing blocks are not used on the north side of buildings. Neither are they used in interior partition panels, for the same reason.

On east, south, and west sides of the building the light-directing blocks are used above eye level. Below eye level a diffusing block (Pittsburgh Corning LX-75, Owens-Illinois No. 350) of similar appearance is used.

LIGHT TRANSMISSION—Percentage figures for light transmission of glass block panels do not convey any true picture of performance. For example, light-directing units produce the least illumination on overcast days and the highest percentage of any block pattern on sunny days in direct sunlight. Measurements by different laboratories would probably give completely different percentage figures for the *same blocks*, because there is no recognized standard test procedure. With these qualifications in mind it may be stated that the PC Laboratory give a total transmission percentage of an individual block as 65%, by the sphere method using diffused artificial light.

SOLAR HEAT GAIN—The approximate percentage transmission of solar heat according to an ASHVE test conducted on August 25th is 27.1% for south exposure. This compares with single glazing in steel sash for south exposure of 56.5%. The prismatic glass block, therefore, admits about ½ the solar heat of single glazing.

Three methods may be used to further control solar heat input: shading, ventilation, air conditioning. Curved panels should be used with caution since the center of curvature may create a point of solar heat focus.

For use in calculating air conditioning loads the total heat gain, consisting both of the radiant heat and the film conduction, is shown in the table.

THERMAL CONDUCTIVITY—Tests by both Purdue University and Pittsburgh Testing Laboratory on panels of 8" x 8" glass blocks give the overall transmission coefficients U in Btu/sq. ft./hour/°F approximately as follows:

Still air	0.42
15 mph wind	0.49

HEAT GAIN THROUGH GLASS BLOCKS FOR AUGUST 1st
Btu per Sq. Ft. per Hour
(Solar Radiation Plus Normal Transmission — Inside Temperature 78° F.)

Sun Time	Outside Air Temp. F°	East	West	South			
		North Latitude Degrees					
		30° to 45°		30°	35°	40°	45°
7:00	74	61.0	—	-4.5	-2.0	-0.5	1.0
8:00	76	77.5	—	0.0	2.0	4.0	5.0
9:00	79	73.5	5.0	5.0	7.0	10.0	12.0
10:00	83	57.5	6.5	11.0	15.0	18.0	20.8
11:00	87	45.0	7.5	16.5	22.0	25.5	32.0
12:00	90	36.5	10.5	21.5	28.0	33.8	40.8
1:00	93	30.0	22.0	25.0	31.8	38.5	46.0
2:00	94	24.0	35.0	26.0	32.0	39.0	47.0
3:00	95	19.5	55.0	24.0	29.8	36.5	45.0
4:00	95	15.5	77.0	20.0	25.5	31.5	40.5
5:00	93	12.5	85.5	15.0	20.0	25.2	33.5
6:00	91	10.5	55.0	9.5	13.5	18.0	25.5
7:00	89	8.0	18.5	3.5	7.0	11.0	18.0

WEATHERING—Tests in which large panels or glass blocks have been subjected to a 15 mph wind-driven water spray for 8 hours followed by 16 hours of spray without wind, have shown that the construction is capable of withstanding severe conditions of storm exposure without water penetration. Large test panels exposed to repeated cycles of alternate water spray and freezing (at temperatures down to —30° F) have withstood this treatment without evidence of leakage, cracking or other structural deterioration.

SOURCES OF SUPPLY—Light-directing glass block are available from Owens-Illinois Glass Company, Toledo, Ohio, and Pittsburgh Corning Corporation, Pittsburgh, Pa.

LOCAL SERVICE — Fill in the blank spaces provided below with the names of manufacturers' local representatives who can help in problems involving this product.

Product _____
Local Agency _____
Representative _____
Address _____
Telephone _____

Product _____
Local Agency _____
Representative _____
Address _____
Telephone _____

Offices and Show Rooms

Jaxton Clothes, Inc., New York City

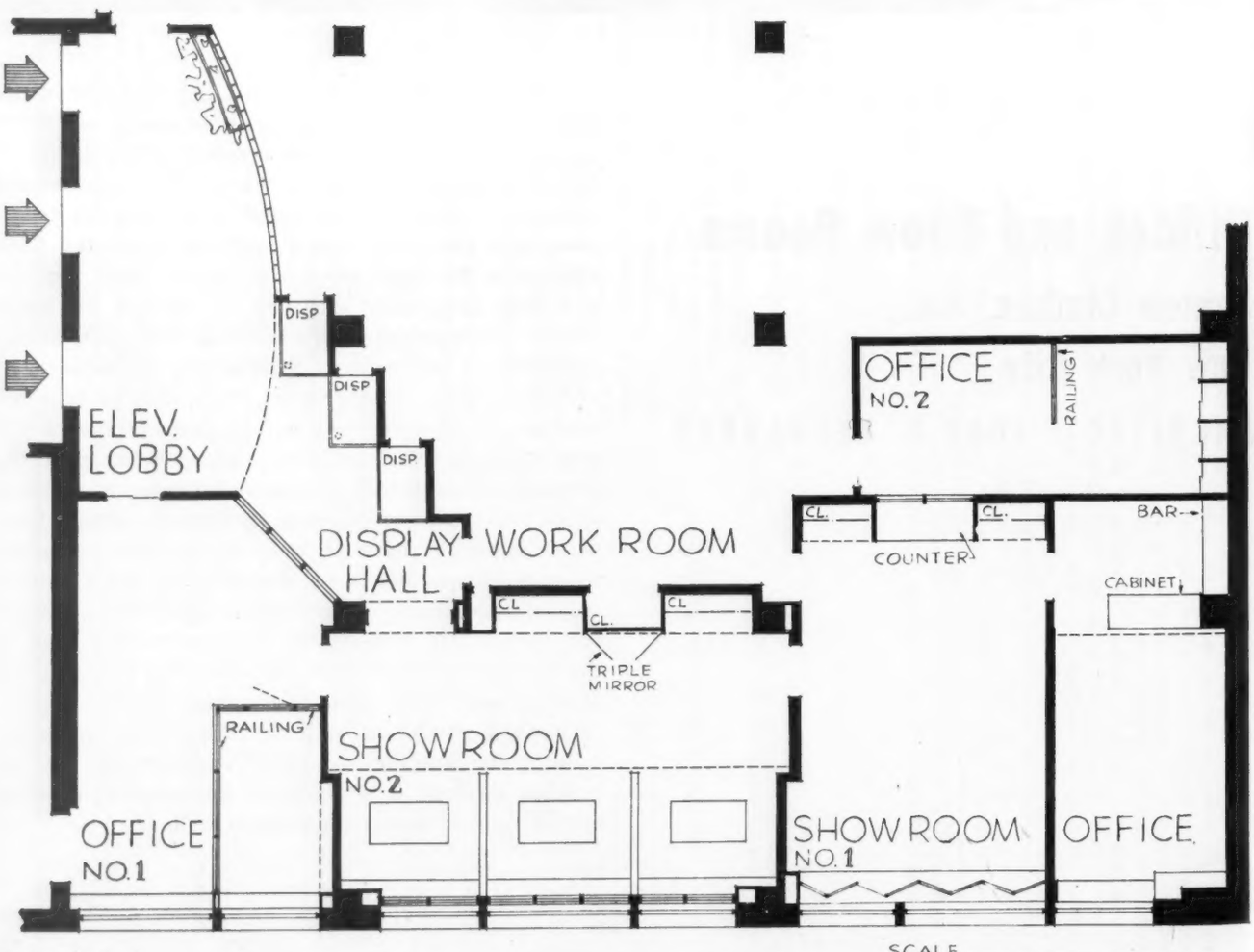
ARCHITECT: JOSE A. FERNANDEZ

A typical present-day poser for the architect which falls about halfway between stage-set design and a full architectural problem is represented by the series of rooms shown here. The need was to create efficient and attractive business offices immediately adjacent to the company's city work rooms and manufacturing floor. Because of the large amount of overall space required and rents being what they are, the location had to be within a thoroughly routine building that was well constructed and conveniently located but otherwise quite undistinguished. The problem, then, was to take advantage of whatever was advantageous, screen whatever might be detrimental to creating a favorable impression on customers, and develop the newly assigned space into neat and pleasing facilities for doing business. While the exterior walls of the area contained many windows, they were, according to the architect, ugly in appearance. So, even along these walls, a false, translucent wall was introduced, transmitting most of the available daylight to the interior, but shielding the existing sash from view. The solution to the problem as a whole checks out well on at least two important criteria for judging successful architecture: for the purpose involved, it is a distinct improvement on what existed, and it serves its purpose well.

Jose A. Fernandez, Architect

Doors, paneled with fluted glass, occur between one of the showrooms and the display hall. Surmounting the doors are lofty thoughts expressed in raised lettering.

A stepback organization of plan places public and waiting space within wholly interior space; private offices and showrooms are arranged along exterior walls



PLAN

Above: The entrance lobby provides both waiting space and merchandise display. Details of the setback showcases are given on Page 72. The wall at right is covered with midnight blue leatherette; a curved wall of glass block extends from floor to ceiling and serves as a background for the settee upholstered in cherry red leatherette and a dramatic version of the company trademark. The floor in the foreground is of oversize black and white linoleum squares; in the passage area, the linoleum is solid black.

Below: Men's Clothing showroom. Dividers between the display booths carry out the design used for the false window sash. They are framed in pickled oak and glazed with fluted glass panels. Above the booths, the ceiling is wallpapered, with broad green and eggplant stripes separated by fine lines of lemon yellow; remainder of the ceiling is painted the eggplant tone. Walls of the room are a soft gray-green. The false sash are operable, providing extra ventilation as well as light. The floor is surfaced with dark green linoleum applied in squares.

Showroom for Ladies Sportswear, looking through into the private office shown below

Jose A. Fernandez, Architect

The chief executive's private office. In one corner (photo at left) is a small built-in bar

The series of sawtooth sash in the sportswear showroom is hinged at the exterior angles and may be opened inward

Throughout the rooms, a unified design is achieved by various use of similar basic elements—stripe-patterned paper, oak woodwork, leatherette in different colors and the fluted glass used in both false window walls and interior partitions.

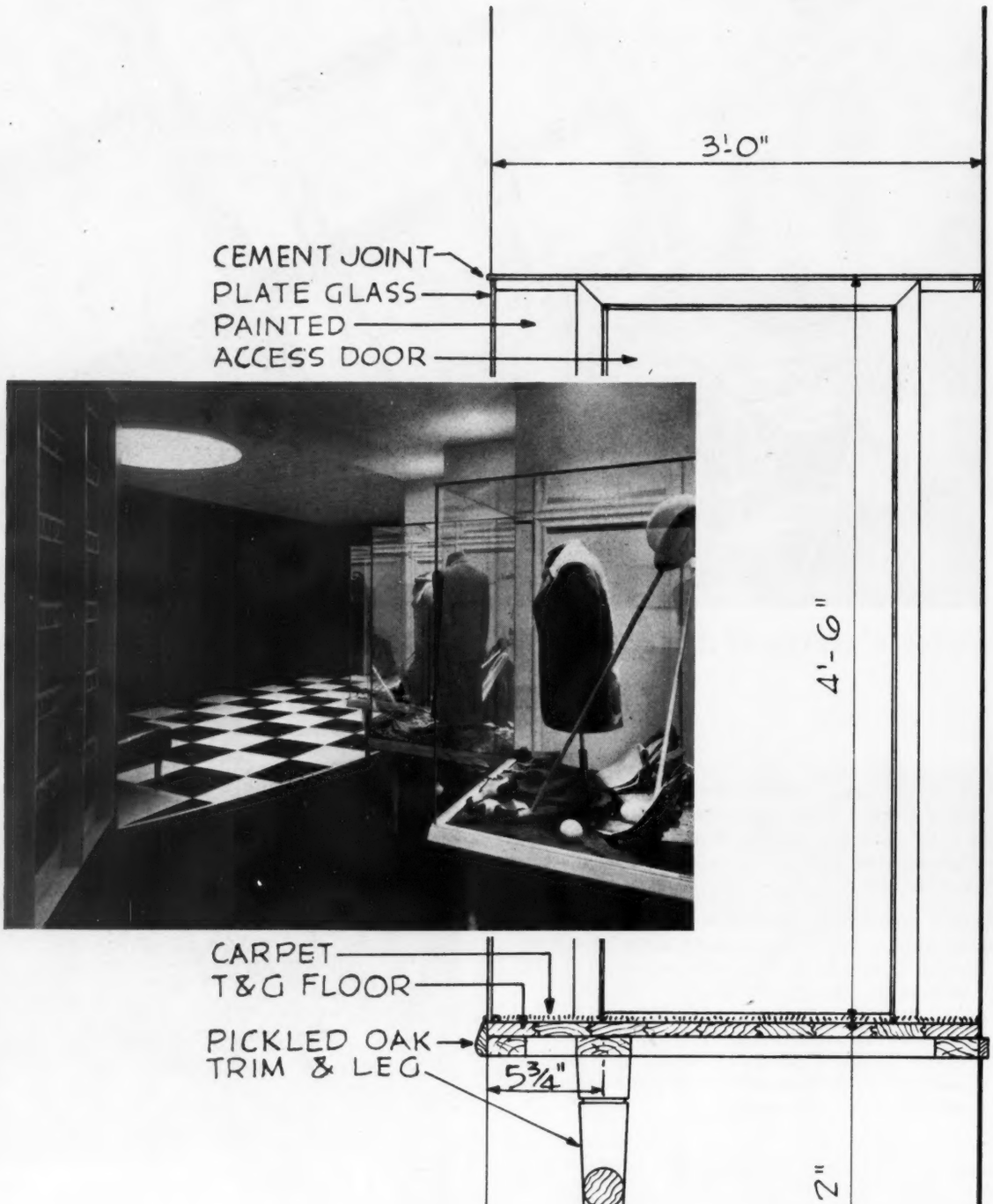
In the Ladies Sportswear showroom shown in the two large photographs at top of these pages, the color scheme is gray, burgundy, and blue. The walls are papered with a striped pattern in two shades of gray; the ceiling is painted gray. As elsewhere in the establishment, pickled oak is used for the case work. For purely decorative purposes, a balanced series of panels are finished with burgundy-color, python-skin-patterned leatherette, which repeats the chair upholstery.

The existing building sash is hidden by false sawtooth-shaped sash glazed with the fluted glass. Like the sash in the Mens Clothing showroom, these can be opened to admit air as well as light.

The chief private office, shown directly across page, is yet another design application of the basic elements used throughout; the oak-framed false window has fluted glass panels; the two long walls are finished with a basket-weave pattern covering; the end wall, adjoining the small bar is surfaced with deep green python leatherette. A brown rug covers the floor. The settee and chairs are upholstered in natural color leather.

Pickled oak merchandise cases in the men's clothing showroom

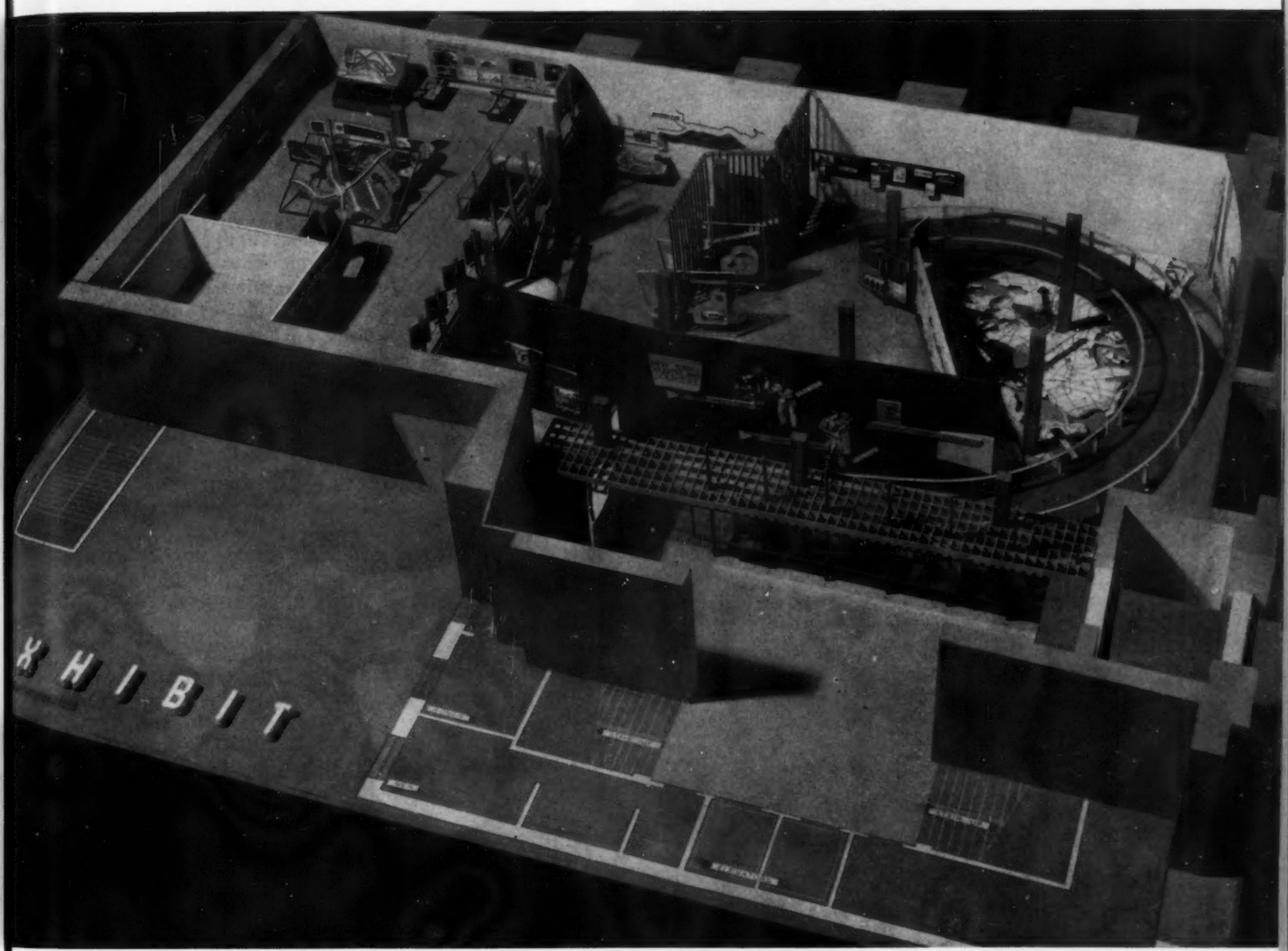
Display Cabinet, Jaxton Clothes, Inc.
Jose A. Fernandez, Architect



DETAIL SECTION of DISPLAY in DISPLAY HALL
SCALE: 1" = 1'-0"

Postwar Question Mark

BY TALBOT F. HAMLIN, A.I.A.



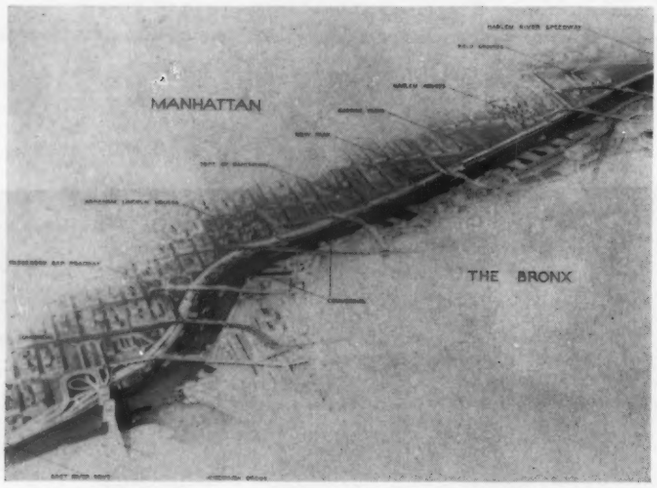
A brilliantly designed exhibition by Skidmore, Owings and Merrill: New York City's postwar building projects—a billion and a quarter dollars worth. But WHAT is exhibited? Does it promise well for the city's future?

A billion and a quarter dollars is a lot of money. With it one can buy a lot of city. With it perhaps one might have been able to buy a better city. A brilliantly designed exhibition—which also cost a lot of money—should allow some judgment as to whether or not a better city is on the way. To answer this, of course, one must decide what a city is for. Is it just a place to make money in, a place for speculation, a place to move madly around in; or should it be above all a place in which people can live happily, quietly, and with love for their surroundings and the greatest opportunities for enriching their lives?

We know what New York is today. We know that it is strangling itself, that its areas of blight are growing, that its population is gradually becoming stabilized and in certain areas decreasing. It is a city designed for congestion of traffic, for waste motion, for minimum play areas and little open space close to residences. In other words, by any humane standards it is a city less rewarding to live in than it was fifty years ago. New York has a City Planning Commission, created with great effort, initiated with great hopes. **The Commission's answer to the question of what the new city is to be is written plain across the clearly displayed map at the entrance to the exhibition. It is simply: More of the same—a billion dollars more.** Crowded housing developments, congested beyond reason through some fantastic allegiance to completely unreal land values, in a town of stationary population, will serve only to produce still further blight.

Traffic

One thing new alone is evident: that the planners are obsessed with the problem of automobile traffic. A fat slice of the billion goes to that, and of that fat slice a tremendous segment is devoted to parkways for limited traffic—for pleasure traffic—as though the ability of a relative few to get out of the city in ten minutes' less time could count in the human scale against the convenience, the happiness, the safety of the many. Children going to school or playing in the afternoon, mothers shopping, men young and old seeking pleasant, quiet, constructive after-hour recreation—for these the plan has little to offer. **Of real neighborhood conception, of the effort to build with this enormous sum a city based on the individual, on**

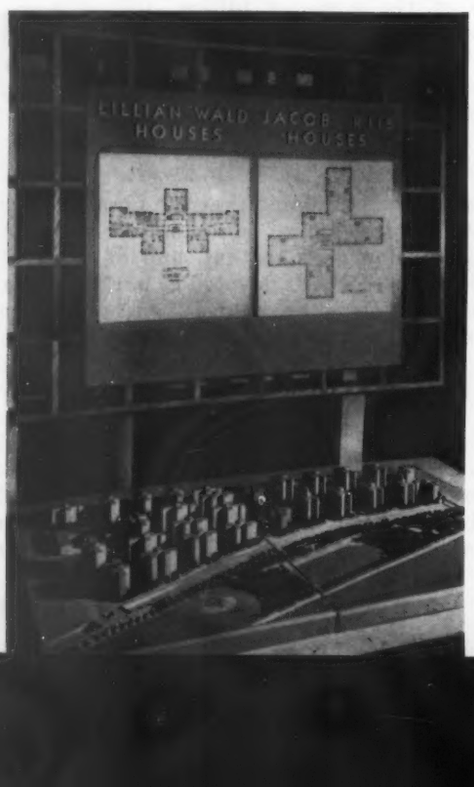


Harlem River Drive. *Office of the Borough President of Manhattan, Edgar J. Nathan, Jr.; W. W. W. Jones, Architect*

Flushing Meadow Park, Queens. *Department of Parks*

Lillian Wald Houses. *Frederick L. Ackerman; Lafayette A. Goldstone, Architects*

Jacob Riis Houses. *William Hohauser, William Gillette, Reinhard & Hofmeister, Architects (N. Y. City Housing Authority)*



neighborhoods which might help the individual to lead a richer, a more democratic life, there is not a trace.

Parkways—Still Traffic

A hundred million dollars goes into parks, to be sure, but the greater part of this amount goes for parkways, for improvements of existing park areas, and for the development of new gargantuan schemes on the outskirts far from the centers of population. How much better, perhaps, to have taken some of this huge outlay to build more Tompkins Squares, to have cut long, narrow, purely pedestrian parks connecting, say, Central Park with the East and Hudson rivers, so that nowhere in our city would anyone live more than a few blocks from a green area. How infinitely the city cries out for these open spaces and for local playgrounds! Would it not, for instance, have been almost better, instead of building so many terrifyingly congested housing developments, merely to have razed all the buildings in occasional blocks, so that the people living in the surrounding houses could find green play areas at their doors?

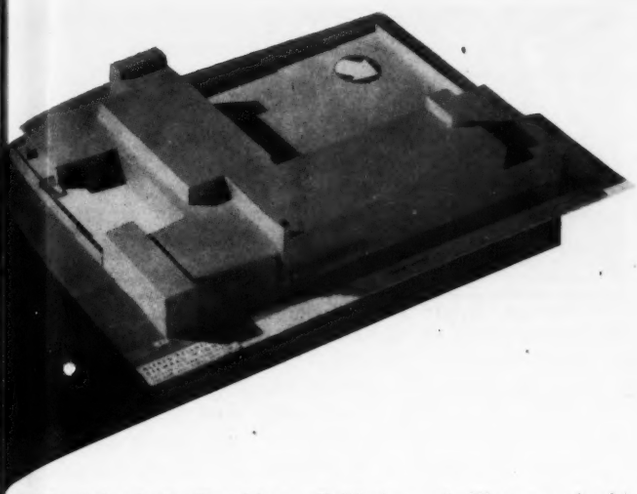
Hardboiled Housing

This almost complete failure of human imagination vitiates the entire program. It is responsible for the stupid monotony of enormous and inhuman schools. It is behind the tragic, backward-looking housing, where intensity of land usage has forced building heights and coverages that make any satisfactory solution impossible. Take, for example, the group which combines Jacob Riis and Lillian Wald Houses, with their monotonous repetitions of high buildings surrounding inadequate open space; or take Brownsville Houses in Brooklyn, where the density of population is less and the buildings are lower, but where there is the same crowded monotony of red brick walls surrounding insufficient open areas. In a city which possesses such a successful group as Harlem River Houses or the row-house groups of Clason Point and Markham Houses on Staten Island, in a city which has already seen the products of disastrous over-crowding in Queensbridge and Fort Greene or in the asphalt areas of East River Houses, these failures are all the more tragic. Even the unit plans suffer. Living rooms that are half passage, and over-small to boot; kitchens frequently inadequate; long corridors and circuitous circulations—these all result from ingenuity used not to produce livable homes with adequate standards, but merely to crowd more and more people onto the land.

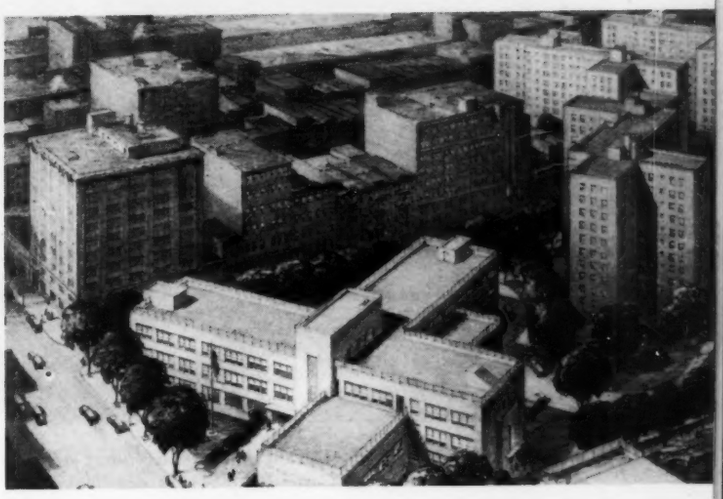
All this is done, I suppose, in the name of realism. It is the politician's boast that he is hard-headed, cold-blooded, and realistic. Yet by what criterion is this realistic? The history of blight in our cities is certainly a fact. The downward population trend is a fact. Growing decentralization in our cities, with consequent waste of time and energy, is a fact. Behind blight lies everywhere the attempt to use land more intensively than human beings can tolerate. **But every effort of this postwar program seems directed toward increasing in the city of the future every single element that is evil and, in the long run, economically destructive.** These evils will not be checked by increasing the causes which produce them.

Stylized Schools

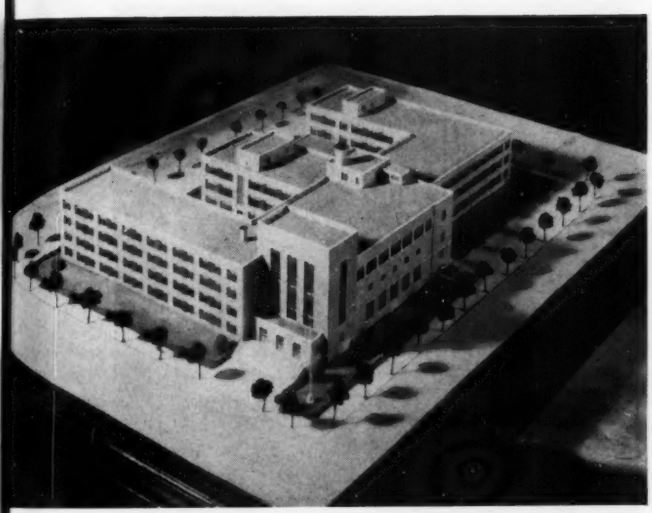
It may be this lack of vision, this failure to realize what a billion dollars could do, that is at the base of the aesthetic failure of the greater number of the projects illustrated. More than seventy schools, with an average value of well over a million dollars, surely offer an opportunity for the most creative, the most



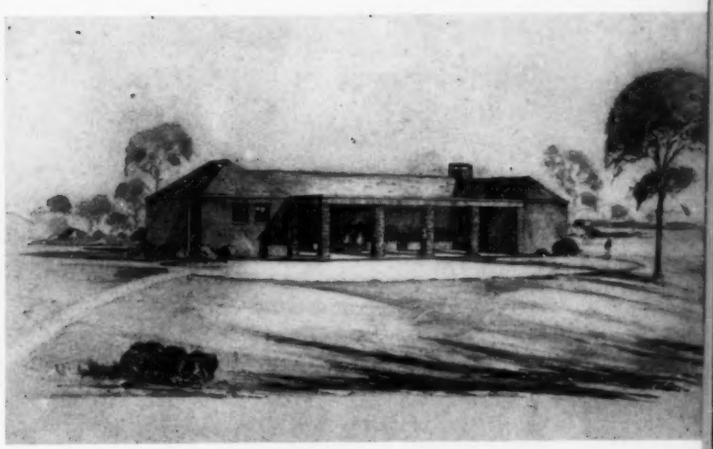
Public School 40, Brooklyn. *Fellheimer & Wagner, Architects.*



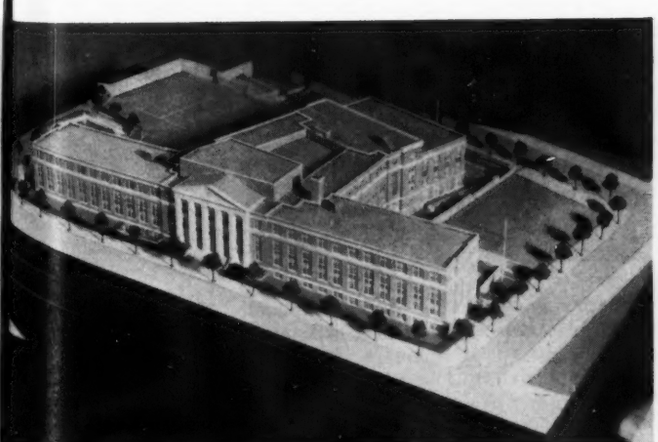
Public School 33, Manhattan. *Eric Kebbon, Architect*



Thomas Edison Vocational High School, Queens. *Eric Kebbon, Architect*



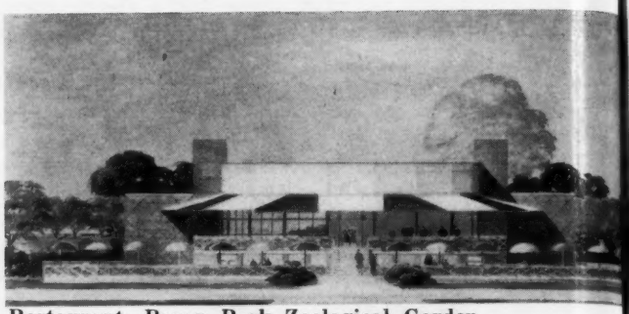
Concessions Building, Pelham Bay Park. *Skidmore, Owings and Merrill, Architects*



West Bronx Vocational High School, The Bronx. *Eric Kebbon, Architect*

Central Park Skating Rink, Manhattan. *Aymar Embury II, Architect*

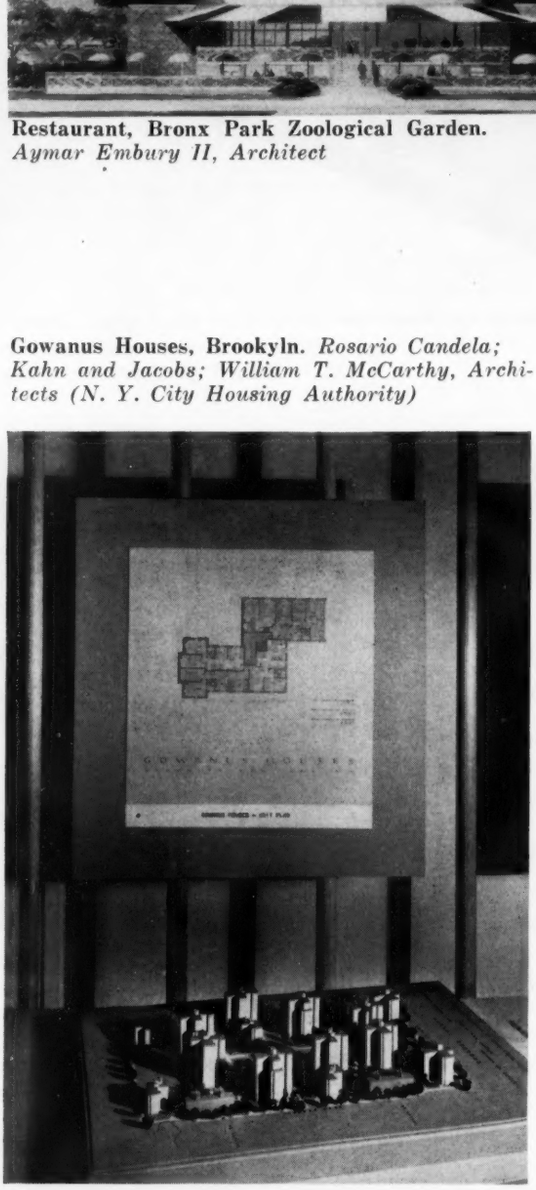
Central Park Boat House, Manhattan. *Department of Parks. Aymar Embury II, Consulting Architect*



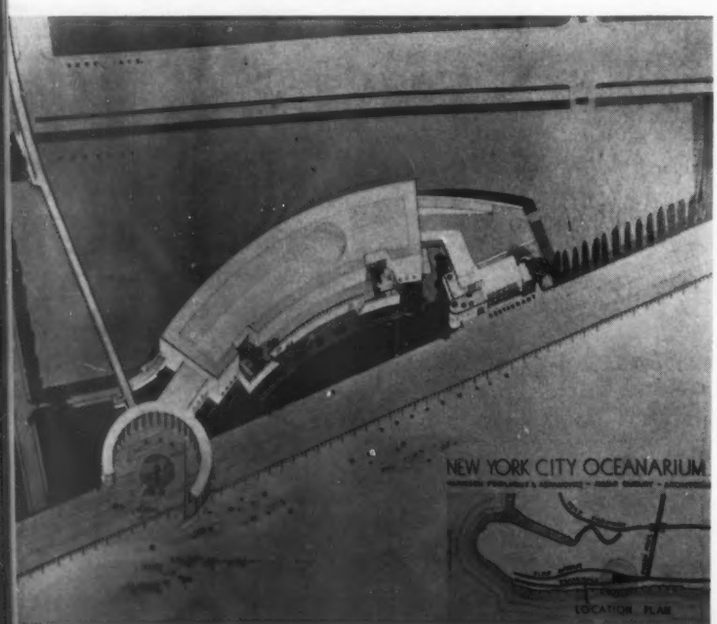
Restaurant, Bronx Park Zoological Garden. *Aymar Embury II, Architect*

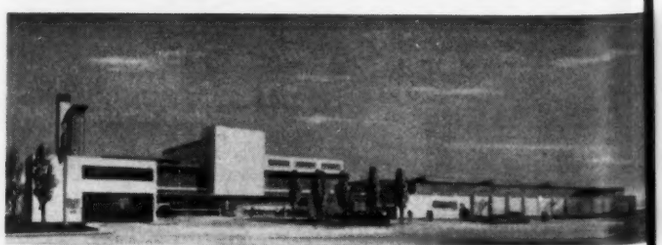
Gowanus Houses, Brookyln. *Rosario Candela; Kahn and Jacobs; William T. McCarthy, Architects (N. Y. City Housing Authority)*

Pedestrian Overpass, East River Drive and 116th St., Manhattan. *Office of the Borough President of Manhattan, Edgar J. Nathan, Jr.; W. W. W. Jones, Architect*



Oceanarium, Coney Island. *Harrison, Fouilhoux & Abramovitz, Aymar Embury II, Architects*





Laundry and Garage, Welfare Island. *Moore and Hutchins; Percival Goodman, Architects**

**Credit is also due the Bureau of Architecture, Department of Public Works; A. Gordon Lorimer, Chief, Bureau of Architecture; Isadore Rosenfield, Chief Architect, Hospitals*

imaginative, the most exciting design. In occasional examples there seems to be a glimpse of the richness of this opportunity, as for instance in Fellheimer and Wagner's Public School 40, the Thomas Edison Vocational High School, or P.S. 33, near the proposed Elliott Houses in Manhattan, with its cross-shaped plan; but elsewhere the results are deplorable. Old-fashioned plans, factory-like and stupid in mass, are garnished with modernized Georgian or classic detail which has none of the vitality of the old and none of the beauty of the new. Mechanical repetitions of mechanical bays, or forced artificial compositions full of silly breaks and changes of motifs, like those of Junior High School 117, produce buildings that seem designed not to be the happy gathering places of children, but to look like the "architected" factories of twenty years ago. I should have thought that all the schools should be designed for children and not to satisfy the false, fancy taste and pseudo culture of reactionaries.

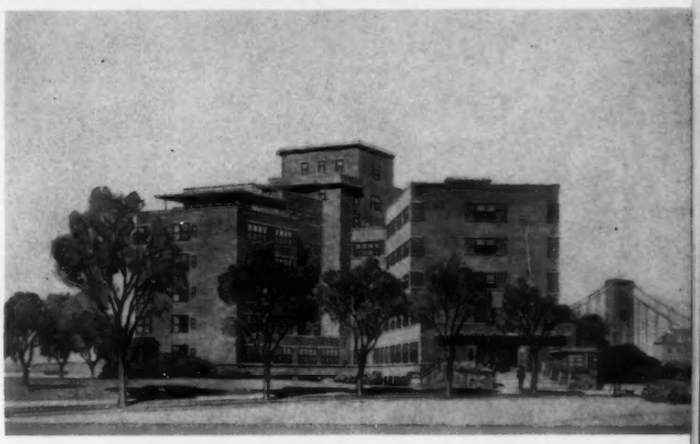
Rus in Urbe

The Park Department architecture is little better. Again and again the simplest structures—comfort stations, concessions buildings, and what not—buildings which offer the freest opportunity for pleasant, fresh, and imaginative design—are not only stupid but full of the most obvious design ineptitudes. I cite the concessions building for Pelham Bay Park, (designed by the same architects who designed the other concessions building shown on page 75) with its weird combination of hipped roof, gables, decks, and a dormer awkwardly introduced into a valley, as an example which shows a violation of the simplest rules of harmonious design. In these buildings the designer was evidently searching for some kind of contemporary feeling, but, afraid perhaps of shocking the tender susceptibilities of his superiors, he has fallen into a banality which combines the dullest features of both old and new. In the more ambitious buildings—the boathouses and skating house—where the effort was to reproduce some of the exuberant interest of the early park work of Mould and Vaux, the result is frankly terrible. These buildings are obstreperous, vulgar, eccentric, meaningless. Far better the simple wooden boathouse of today than the flaunting, meretricious brick-and-stone number which is designed to replace it!

Oases in the Gaudy Desert

Of course there are exceptions, the excellence of which still further points up the banality of this *architecture for New York's future*. Certain of the schools have already been mentioned. The incidental bridges, particularly the pedestrian overpasses for the Harlem and East River Drives are often fresh, vivid, and direct, and the solution of the Brooklyn-Queens express highway along Brooklyn Heights is superb with its two stories of cantilevered driveway and the great cantilevered pedestrian walk above. The original design for the Idlewild airport (of which Delano & Aldrich were the architects), with its tangential runways worked out by the architects and engineers of the eight airlines operating from New York, was a brilliant solution of a difficult problem; but one notes that the model shown in the exhibition is of a different plan, the only quality of which is conventional complexity and traffic disorganization. I have recently heard, however, that there is a possibility of a return to the original, logical scheme.

The Oceanarium, by Harrison, Fouilhoux & Abramo-

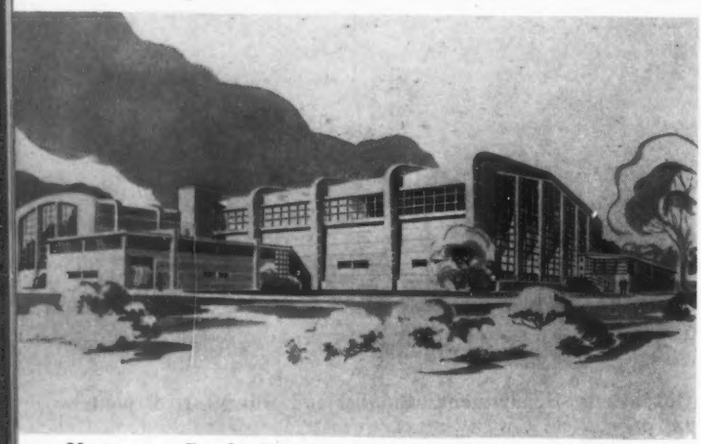


Nightingale Hospital, Manhattan. *James Gamble Rogers, Consulting Architect**

Outpatient Department, Cumberland Hospital, Brooklyn. *Lorimer Rich, Consulting Architect**

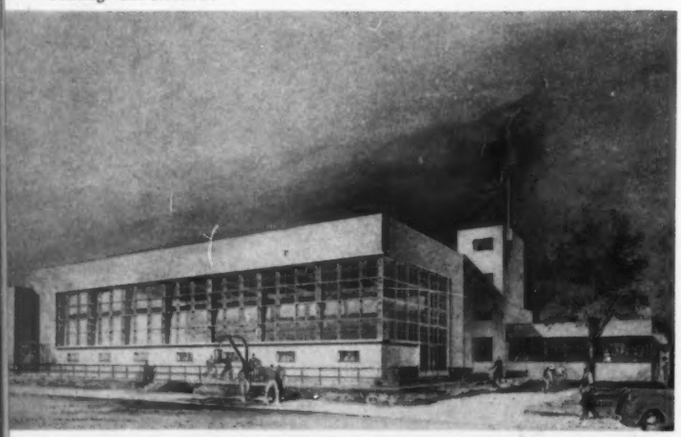
Nurses Residence, Queens County Hospital, Brooklyn. *William Gehron, Architect**

Tuberculosis and Chronic Disease Pavilion, Kings County Hospital, Brooklyn. *James Gamble Rogers, Architect**



Newtown Creek Sewage Disposal Plant. *Albert Bauer, Supervising Architect***

26th Ward Sewage Disposal Plant. *Albert Bauer, Supervising Architect***



**See note on Page 76.*
***Credit is also due the Bureau of Architecture, Department of Public Works; A. Gordon Lorimer, Chief, Bureau of Architecture*

vitz, is brilliantly interesting, and the proposed Restaurant for the Bronx Park Zoo is simple and gay. The proposed buildings for Great Kills Park have a certain quality of direct simplicity despite their rather effeminate "Regency" detail.

Certain of the housing work stands out also. One notes, for instance, that in spite of the crowded site plan of the James Weldon Johnson Houses, by Whittlesey, Prince, and Reiley, the unit plans are far ahead of the average; in them the architects have succeeded in returning almost to the decency of the old PWA housing standards. One notes, too, that the site plan of Abraham Lincoln Houses, by Skidmore, Owings & Merrill, has more than the usual effectiveness and a better use of open areas, and the group is given greater interest by varying the heights of the buildings. One notes also with pleasure one project which seems outstanding because of both its site plan and its unit plan—Gowanus Houses in Brooklyn, by Candela, Kahn & Jacobs, and McCarthy. Here is a project with a most interesting handling of different-height buildings, one in which the fact of its being housing has not deterred the architects from a creative approach, one in which the views from both outside and in are varied and interesting, yet integrated.

The laundry and garage for Welfare Island, by Moore & Hutchins and Percival Goodman, also stands out as a true, creative design expressive of its time and its function, a design which like that of Gowanus Houses reveals the architect as more than a mere maker of space for rent or for use. One notes also occasional hospital work which rises above the average—the designs, for example, for Nightingale Hospital, the Outpatient Department of the Cumberland Hospital, and the Nurses' Home of Queens General Hospital. But why, in the Chronic Disease Building of Kings County Hospital, after a straightforward design of strong horizontals had been achieved, was the whole crowned by a great hipped roof and a Gothic flèche, like a man in sports clothes wearing a periwig?

The Science Building of Queens College is another design with interesting mass and honest expression. But above all else the work of the Departments of Sanitation and Public Works stands out. It is creative, effective. The Newton Creek Disposal Plant and the 26th Ward Sewage Disposal Plant are especially good, in their frank display of contemporary building methods and their fresh use of the materials of today.

Piecemeal Construction Isn't Planning

Thus the exhibition reveals that New York's much vaunted postwar program is no plan. It is an improvisation to give employment, not to make a better city. And it reveals that the architects in most cases have lamentably failed to rise to the superb opportunity which the expenditure of this money will give. There is little evidence of love or enthusiasm in these designs; much of boredom, disintegration, a sort of aesthetic defeatism, and despair. Perhaps, with the program given, no other reaction was possible. **For the future there is one great hope: On only a little of this work has construction been started; perhaps if those who have the future of New York close to their hearts—and see the possibilities for developing a city that will be the pleasantest city in the world in which to live, with buildings that enshrine its history and express its present and its future—can develop a sufficient protest, some of these poor, starved designs may be changed, some of these inconsistencies abolished, some of this so-called realism which has doomed all future New York City Housing Authority work may be replaced by greater vision.**

Fig. 1. *Steel-framed house construction of rather complicated design: detail of one section of framing showing how continuity of connections was obtained.*

Welding Beam Connections for Continuity

BY C. M. SIQUOT, CONSULTING ENGINEER

From a paper submitted by C. M. Siquot, Consulting Engineer, Baltimore Md., in the Industrial Progress Award Program sponsored by The James F. Lincoln Arc Welding Foundation, Cleveland, Ohio.

The use of continuous slabs and beams in reinforced concrete construction has brought about considerable economies of concrete and of steel reinforcing. It appears that the same principles of continuity could be applied to the steel construction and thereby economies of metal could also be realized in this field. In doing this we were confronted with the problem of making a continuous member out of beams of different heights carried by a deeper girder (or by a column).

The bending moment at the support had to be transmitted from the smaller beam to the larger one through the girder (or column) which we proposed to do in the way shown in Fig. 2 by means of welded plates and angles. The beams and girder are supposedly flush on top. On the tension side, a plate (P1), runs on top of the girder (G), and is welded to both top flanges of the beams (BF1) and (BF2). On the compression side, clip angles take care of the shear of each beam. In addition each beam is welded to the girder web and two angles (A), are welded to the web of the larger beam (BF2), and to a vertical plate (P2), which is welded to the girder web to reinforce it. The angles (A), and the plate (P2) take care of the compression stress of the bottom flange of the smaller beam (BF1), protecting the girder web against lateral deformation and obtaining a rigid connection. Another plate (P3), welded to the bottom flange of the smaller beam (BF1), will be necessary to stand the negative bending moment at the support.

Fig. 3 shows the connection of the same beams designed for riveting.

Fig. 4 shows the connection of the same two beams

(BF1) and (BF2), to a column. When the beams are connected to a column web, the conditions on the compression side are similar to the conditions of a connection to a girder, and the angles (A) are also necessary to protect the column web at the bottom flange.

When the beams are connected to the flanges of a column and centered on the column, the web stiffens the column flanges and transmits the compression stress of the bottom flanges.

As for the top flanges of the beams, it is necessary to provide for the tension stress through the column. This can be done as shown by means of angles (B), welded to the top flanges underneath and straps welded in turn on these angles and connecting them past the column, flush against the column side.

Such connections could also be obtained by riveting elements as shown in Fig. 3, for connecting beams and girders, but it would require a greater weight of steel and would be difficult to obtain good contacts, thereby reducing the possibility of realizing complete continuity. It is therefore obvious that real continuity, and the economies of continuous construction, can be obtained only by welding.

Continuity causes greater bending moments at the supports and smaller bending moments at the centers of spans. By taking advantage of this, lighter beams can be selected to resist the bending moments at centers of spans while the beam sections at the supports are reinforced to resist the larger negative moments. For example, in continuous beams of equal spans which are uniformly loaded, the bending moments are as follows in fractions of WL x L, W being the total load per linear foot, and L being the span of the beam:

	Moments at support	Moment at center of spans
for three spans	.10	.08-.025
for seven spans	.106-.077-.084	.078-.034-.044-.040
for single span	0	.125

It can be seen that the saving for the end spans is about .125 minus .080 divided by .125 or 36 percent of the resistance of the single beam, while for the intermediate spans, it is .125 minus .040 divided by .125 equals 68 percent. This is not a net gain. From this must be deducted the material necessary to provide sufficient strength at the supports, this to be extended to about ¼ of the spans or beams. For the end spans the addition must correspond to .10 minus .08 equals .02 on ¼ of the span or an increase of .005 on the whole length, so that the saving is only .125 minus .085 divided by .125 equals .32 or 32 percent. In the same way, for the intermediate spans, the addition must correspond to .084 minus .040 equals .044 for ¼ of the span at each end or .022 on the whole length, so that the saving is only .125 minus .062 equals .50 or about 50 percent.

The saving coefficients here mentioned do not apply to the weights of the beams but to their section modulus. To estimate the actual saving of metal, suppose the single beam conditions require a 12-inch WF @ 25 pounds with a section modulus of 30.9. The end span would require a section modulus of 30.9 times .080 divided by .125 equals 20 for which a beam of 10-inch WF @ 21 pounds might be satisfactory, a saving of 16 percent in weight. An intermediate beam would require a section modulus of 30.9 times .040 divided by .125 equals 10 for which a 10-inch BJ @ 11½ pounds might be satisfactory, a gain of 54 percent in weight. Of course the lighter beams would have to be checked for shear and for lateral and vertical rigidity and would also have to be reinforced at the supports.

Unequal conditions of loading and unequal spans would alter the gain coefficients in a positive or negative way.

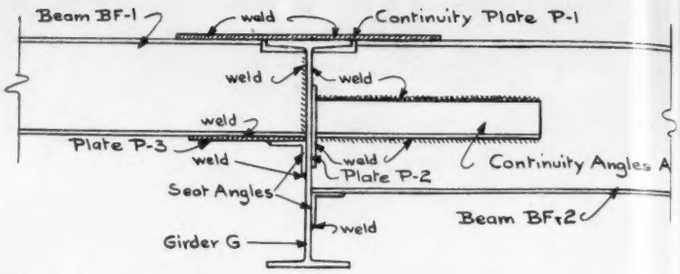


Fig. 2

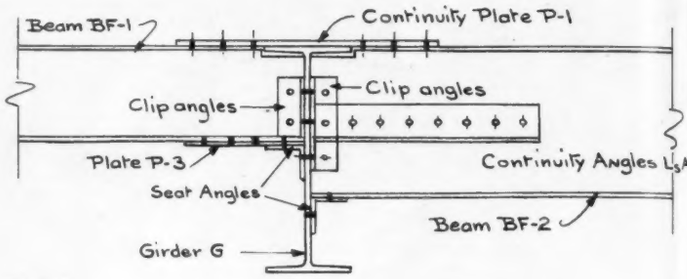


Fig. 3

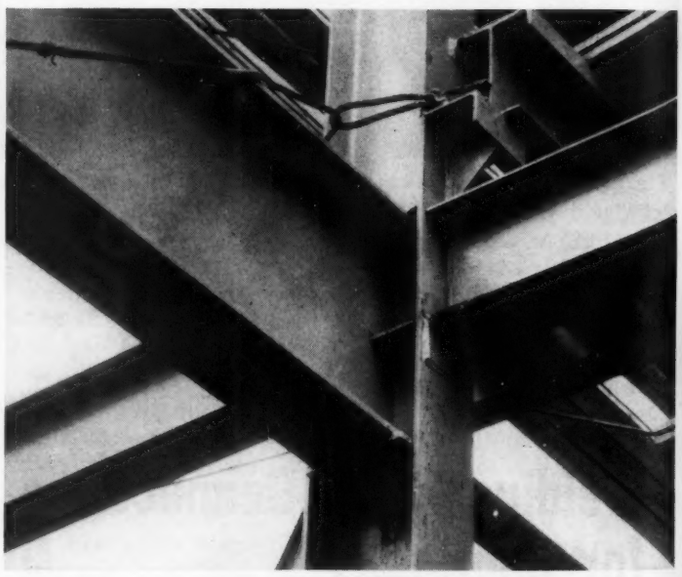
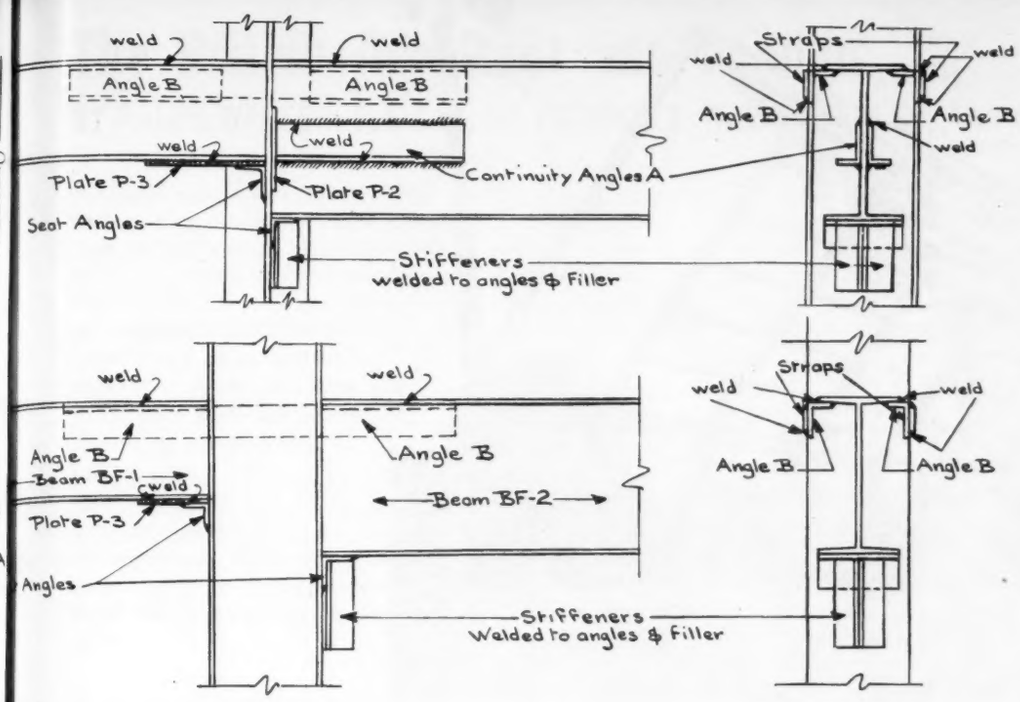


Fig. 6

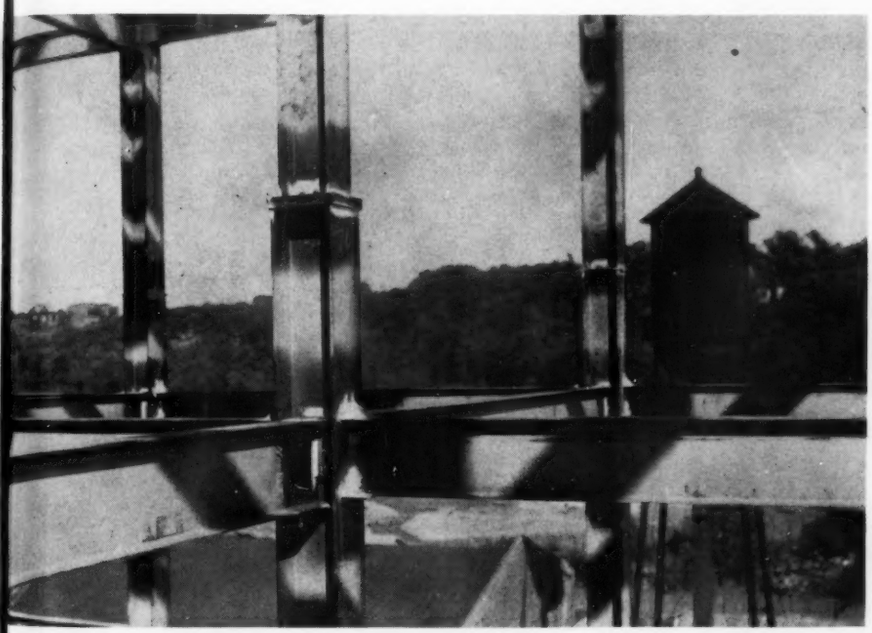
But the figures given herewith show that considerable saving of metal can be effected by welding of parts to secure absolute continuity, which would not be possible by riveting, even at a greater expense of additional metal.

This structural welding technique makes possible many unusual design possibilities. Fig. 5, for instance, shows a typical connection of a girder and beam to a column in the erection of steel framework for a Canadian industrial plant. Another illustration of structural design is shown in Fig. 6. Here, the technique permits utilization of girder and beam seats together with connection plates fused to members during fabrication, then welded to columns.

The design shown in Fig. 7, a tree-form column and inter-connecting members, was used in the construction of a midwest fabricating plant. This further illustrates the possibility of making use of rigid end connections to decrease the center bending moment so that lighter



g. 4



g. 5

Fig. 2 shows welding for continuous beams carried by a girder; Fig. 3 shows riveting for the same condition. Fig. 4, top, connection of continuous beams to the web of a column; bottom, similar connections to the flange of a column. Fig. 5, Typical welded connection of girder and beam to column. Fig. 6, Close-up of floor beam, girder, and column connection. Fig. 7, Tree form column and interconnecting member construction.

sections can be used as compared to a heavier, simply supported beam or riveted connection. In this and in the following cases, members of sufficient strength and rigidity were selected to withstand the bending moment at the support without any reinforcement at the support. In many cases this design will be more economical than a lighter section reinforced at the support.

Figs. 8, 9, and 10 illustrate the framing of a modern church structure. The roof pitch in this building is 45 degrees with no lateral bracing. Bent channel and plate were arc welded to form the haunch section of columns. A vee was first cut into each channel which was then bent to desired contour. The bent channels were placed in a special jig with a cut plate section touching each channel at the center line of the web and the haunch was fabricated by fillet welding at each side of the plate. The haunch section web plate was butt-welded to the webs of the I-beam columns and beams, while the haunch channel flanges abutted the I-beam flanges as shown in Fig. 9.

Fig. 7

Fig. 8. *Welded design illustrating 45 degree roof pitch of church structure with no lateral bracing.*

WELDING FOR CONTINUITY

Fig. 9. *Detail of I-beam construction of columns and roof frames of framework shown in Fig. 8.*

Fig. 10. *All-welded, steel-framed church in which welded framework provides efficient use of steel and high degree of rigidity despite unusually high roof pitch (45°).*

The British Architect and London

BY RALPH WALKER, F.A.I.A., OF VOORHEES, WALKER, FOLEY, AND SMITH, ARCHITECTS

Aristotle long ago said—"A city should be built to give its inhabitants security and happiness." The aim, therefore, of any urban inhabitant might well be to see that his city secures the best possible use of its land, the best distribution of its population and industry, so as to give security to the public interest, i.e., security and happiness.

Camillo Sitte said—"The science of the technician is not sufficient to achieve these aims—we need in addition the talent of the artist."

In London lately there have been born many plans of different characteristics—attempts to solve the varied and difficult problems inherent in modern urban life. As the problems, themselves, are universal, these experiments have an appeal far beyond their immediate relationship to London and the men who have presented them.

* * * *

A group of young architects—under the influence of C.I.A.M., (see Sert's book "Can the City Survive")—sometime before the war made a philosophical plan for London based on the "linear" principle started by Tony Garnier in the early 1900's. This M.A.R.S. Plan—itself not developed beyond diagram and thought, more or less "A Midwinter Night's Dream"—was a statement of planning unrelated, in large measure, to the stumbling block realities of present day London. It nevertheless carries the ordered city idea into an interesting conception very well worth noting. While in principle it recognized the historical center and the industrial and commercial areas along the Thames, it completely disregarded the existing radial form and suggested in its place an elongated central industrial-commercial core from which there would reach out, to mesh in with the countryside, long finger-like housing islands of great size, each set apart by large green areas which would also separate the work areas from the living parts; so that there would be everywhere in the city an opportunity to enjoy both urban and rural amenities. In a sense this plan, elongated and string-like rather than reaching out as in a molecular structure, represents another type of satellite thinking. Here conscious use of the river as a living backbone instead of a division line and barrier, its development for work and natural beauty, is worthy of consideration.

Given new areas for development in a new world these ideas appear both possible and desirable to adopt. But here, however, is a way of thinking about an urban problem which annoys the practical-minded and which in many ways is like writing a Utopian novel. You must appreciate its impractical aspects even while the thoughts are interesting enough to remain persistent. *For these dreams have an unwanted virtue of being orderly, while present nightmares are the easily accepted realities.*

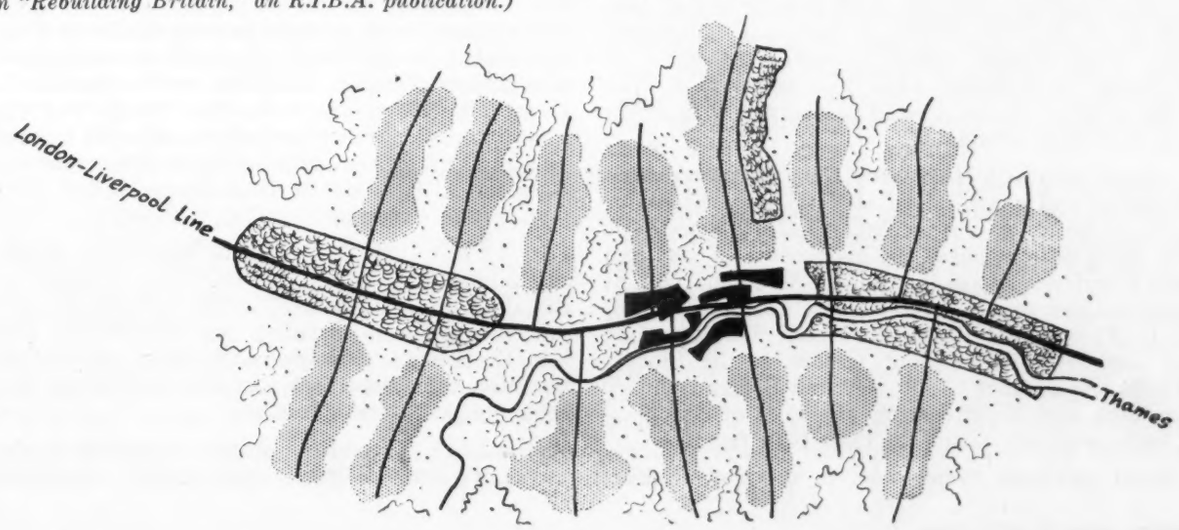
* * * *

Planning is both looking at the future and at the past. Were the hangovers of the past something perfect for the use needs of the present, the future might reasonably be a consistent imitation of things gone by. But in every country the city's past, especially that of the nineteenth century, is a general and unmistakable illustration of *bad thinking* and *bad economics.* Unfortunately, the past then presents to us the larger problem of reorganization and reconstruction. (Illustrations will be furnished by a ten minute walk about the center of *any city.*)

What is wrong with London? Four outstanding problems are to be solved—traffic congestion, depressed housing, a jumble of industry and housing, and a maldistribution of open spaces. Changes are vitally necessary; no one denies the presence of these problems and, if the past is any criterion, many changes will take place with or without plans. Roads will be widened, parkways built, housing torn down and reconstructed, playgrounds and parks added as amenities, schools, hospitals, health centers, libraries, museums—all the so-called stimuli of the city—will be built and relocated as the tides of the city growth change with population needs.

Were the city static, were the past irrevocable, the reasons for planning would be nil and the question—"And how are you going to pay for it?"—would have meaning. *But financial setups are just as necessary to an acceptance of the chaotic growth of the unplanned future as they are for master plans because the city now obviously needs development not inherent in the unplanned past.* The four urban problems are not static; they increase with the great sprawl of the modern city. In fact, they are indices of the growth of the sprawl, for as it spreads the center shows increasing traffic con-

The linear M.A.R.S. (Modern Architectural Research Society) plan for London (from "Rebuilding Britain," an R.I.B.A. publication.)



Proposed main-road map of London prepared by the Royal Academy (from "London Replanned," Royal Academy interim report.)

gestion, more and more depressed housing, greater jumbles of industry and housing, and an increase in the haphazard and involuntary open spaces due to real property failures.

The British architect, aware that a rebuilding of the small extent of the blitzed areas would not bring into being a better urban existence, has tried in several ways to solve these difficulties.

* * * *

The Royal Academy, under the leadership of the late Sir Edwin Lutyens, tried to solve the traffic problems of an empire capital stacked upon a world trade center by a series of monumental "roundabouts" (as the British call the traffic circle). The empire capital and the trade center had grown through the ages, persisting through many stubborn generations, upon the circuitous residuals of an old mediaeval city. It is painfully evident that monumentality, not the solution of the traffic problems, was the fundamental concept underlying all the elaborate drawing done in the proposed and beautifully presented Royal Academy schemes.

While often the complicated intersections were simplified into more geometric "roundabouts," the result would be a traffic condition generally *much* more involved. One example is the proposed change at Trafalgar Square and Charing Cross Station where certainly the potential "snarls" and "bottlenecks" have been aggravated. Too often there have been suggested as many new intersections as have been eliminated.

It is almost axiomatic that each time an intersection is eliminated and a use island made larger, the easier becomes the control of traffic. Regardless of its aesthetic aspects, the gridiron makes the movements of men and vehicles a matter of ease in comparison to the flow at the intersections caused by the great diagonals so admired in French and Early American planning. One of the best designed parts of London is the Lincoln Inn Fields and another the Russell and Bedford Square section, both eighteenth century examples of city planning, both relatively simple in their plan forms.

The Royal Academy Committee, in its plan-thinking concerning all these areas together with the nearby Covent Garden Market and the British Museum, has forgotten the delightful human scale and spaces of the old squares and gone over to the grandiose French idea of rigid monumental symmetry. The comparison between this type of plan arrangement and those great new mediaeval walls proposed by Le Corbusier is one of degree only. Both are unrelated to human-living scale. The followers of both ideas would be greatly helped by an understanding of Camillo Sitte's statement of space relationships. (The lessons made evident by the "dwarfing" of old continental cathedrals by the removal of the conditions through which they grew was forgotten in the R.A. plans for St. Paul's.)

There is, moreover, throughout the plan a strange inconsistency in the alternate elimination and introduction of diagonal streets; admittedly bad in one place they are arbitrarily introduced in another. The R.A. Plan, of course, takes no account of the needs back of the new facades; the boulevards, the squares, are like those of Hausmann and Burnham. Where people live, how they work, are blandly ignored. A stage-set for Kipling's Empire is the proposed ideal. Since the publication of the London County Council Plan, a constructive job has been undertaken for the Royal Academy by Sir Giles Gilbert Scott in an attempt to solve the inner ring road of its plan on the basis of sound economics and the elimination of traffic difficulties by the introduction of a new type of round-about. The "Pomp and Circumstance" monumentality has been forsaken as a theme and well-proportioned building and open space relationships substituted. It is still to be published.

* * * *

The R.I.B.A. has done several admirable works. Its pamphlets "Rebuilding Britain" and "Toward a New Britain," and its national exhibitions, have continued the basic work of instilling the necessity of planning into the literate British mind. The job of bringing tradition and a hoped-for goal into conjunction has been attempted with some success.

The R.I.B.A. Committee which undertook a plan for the entire London Region (the London County Council

Plan considers but a very small part of it) started on the premise that there was no time to develop coordinated scientific information but, regardless, that now was the time, now was the opportunity, for a dramatic presentation of what London might be as a place for good living, and of the part order could play in such a goal. If the plan resulted in that which was highly improbable of accomplishment—in that which was contrary to well established relationships—it would make no difference, because the plan was not to be considered final but as merely suggestive. The plan when exhibited met opposition at first from those who said it was impractical. At present it is part of yesterday's yesterday, without much influence, and its authors are not invited to take part in other planning efforts now being made. Complaint is made that the *"good suggestions"* are not being heeded. It was a splendid effort, not far from the London County Council Plan in its main objectives; in fact, the two plans are alike in many ways factually because the result desired in both is the same, i.e. the solution of the famous four problems.

The following are some of the main concepts of the R.I.B.A. credo:

(1) Railways and arterial highways are considered part of, and linked up to, national systems.

(2) Railways and arterial highways are destructive of amenities and endanger life and are to be regarded as fundamental barriers between urban areas.

(3) Main trunk highroads should run through and share parkways or greenbelts in common with railways and canals. (The canal has been revived in England as a cheap means of internal transportation.)

(4) Access to arterial highways should be very limited.

(5) Railways within the city should have fewer terminals, and those connected by a ring communication.

(6) Arterial highways should be directly connected with industrial and distribution areas.

(7) The Port of London, should be reorganized and enlarged to take larger vessels and to have a greater capacity near the Isle of Dogs.

(8) A new airfield should be provided near the Isle of Dogs as a terminus for international airways. An airfield within the city.

(9) Industrial areas are to be located near or between important lines of trunk communications.

(10) It is essential that industrial areas be near but not part of living areas, and

(11) That the islands between the arterial highways be developed as self-contained communities with all the necessary amenities—schools, health and community centers, and playgrounds.

These objectives are generally agreed upon by most British planners as being desirable. The R.I.B.A. mistake, if there has been a mistake, was to attempt a plan the making of which was so emotionally removed from the members of the community for whom it was designed. It burst as an idea for a complete master plan upon a public lacking proper preparation and was presented in a manner of exposition difficult for public understanding. Maps, charts, diagrams—all these removed from easy and ordinary visualization—requiring close study from the technician—were offered as the new idea for London's future.

It is to be questioned whether this effort accomplished anything other than the education of its makers and the word "planning," as an idea, before the British public.

The same committee, coordinating R.I.B.A. members in other British cities, is preparing a national plan for England and Wales. Here again, the effort required is large and again is being made without public responsibility. Its place in the national scheme again must be wholly self educational, which will, without question be beneficial because in Great Britain, as well as in the United States, there is a dearth of trained planners.

Here are three plans, each made without the public support—private enterprises engaged in an attempt to catch the public attention and turn it toward the needed planning—and if the city of London is to emerge in a new dress worthy of the greatest city in the world this effort must be intensified.

* * * *

The only published plan which is in any way official is that of the London County Council, and even that one is but a test balloon to try out public reaction. It is wholly a plan for the London County and does not profess to have made more than a general and bold visualization of what the future of London might be under an orderly growth. It was organized under Mr. J. H. Forshaw, Civil Service Architect for the London County Council, and Professor Patrick Abercrombie. It is a magnificent effort and attempts—in the same dramatic fashion as did the Burnham Plan for Chicago—to arouse public interest and approval. It is contained in a splendid book (considering the war restrictions), and was exhibited at the London County Council Building and the Royal Academy in London where large crowds of all ages had the opportunity of examining it. Here too, the plan attempts to solve the problems of traffic, of industry, of living, and of recreation. Here, however, the plan is more complete, for included are many of the social and architectural amenities which go to make up the appeal of the city. The banks of the Thames, long neglected, are designed to increase their use in further prolongations of the Victoria Embankment and a new embankment on the south bank. Recently on a moonlight night it was a matter of surprise to find, under war conditions, a large number of people, civilians and soldiers alike, strolling on the embankment.

The traffic problem is stated, in much the same way as in the other plans, as a matter of ring roads "to screen" the entering traffic and radials connecting with the national highways. The insistence is again the same as in the other plans—that traffic be canalized into arterial highways so as to leave large islands of work and living free from the corrupting influence of the automobile. The community, or the island, called by Mr. Alker Tripp (Deputy Commissioner of the Police at New Scotland Yard) a "precinct"—a word gathering favor in Great Britain—has become a well recognized form in planning. The roads within the island are not to be of a thoroughfare type but relatively short and in broken patterns—everything being made difficult for a break-through between arterial highways. It has become as well recognized in England as in America that roads which invite traffic through residential communities are so used to the detriment of the community itself.

The L.C.C. community plans show an attempt to escape the monotony of large scale developments by a very broken building pattern, almost haphazard in appearance; too much so if one compares the result with older parts of London, especially the Bloomsbury Section. In regard to housing densities, an interesting study was made to determine a desirable factor for the replanning. The relatively low net density of 136 persons per acre was judged to be the most satisfactory, which is in sharp contrast to the net average of 395 persons per acre built by New York City Housing Authority.

The British planner has convinced the intelligent public that open spaces and greenbelts are desirable, that cities should have population limits and physical ones as well. The blitz has opened up people's minds as well as spaces in the city, so that there are an increasing number who follow the logic of order.

There is no strong public feeling against a city owning land or against the principle of satellite cities. Decentralization is accepted not only as desirable but necessary to do a good job with the devastated areas. It is necessary, in the opinion of most intelligent people, for the city to control its growth.

* * * *

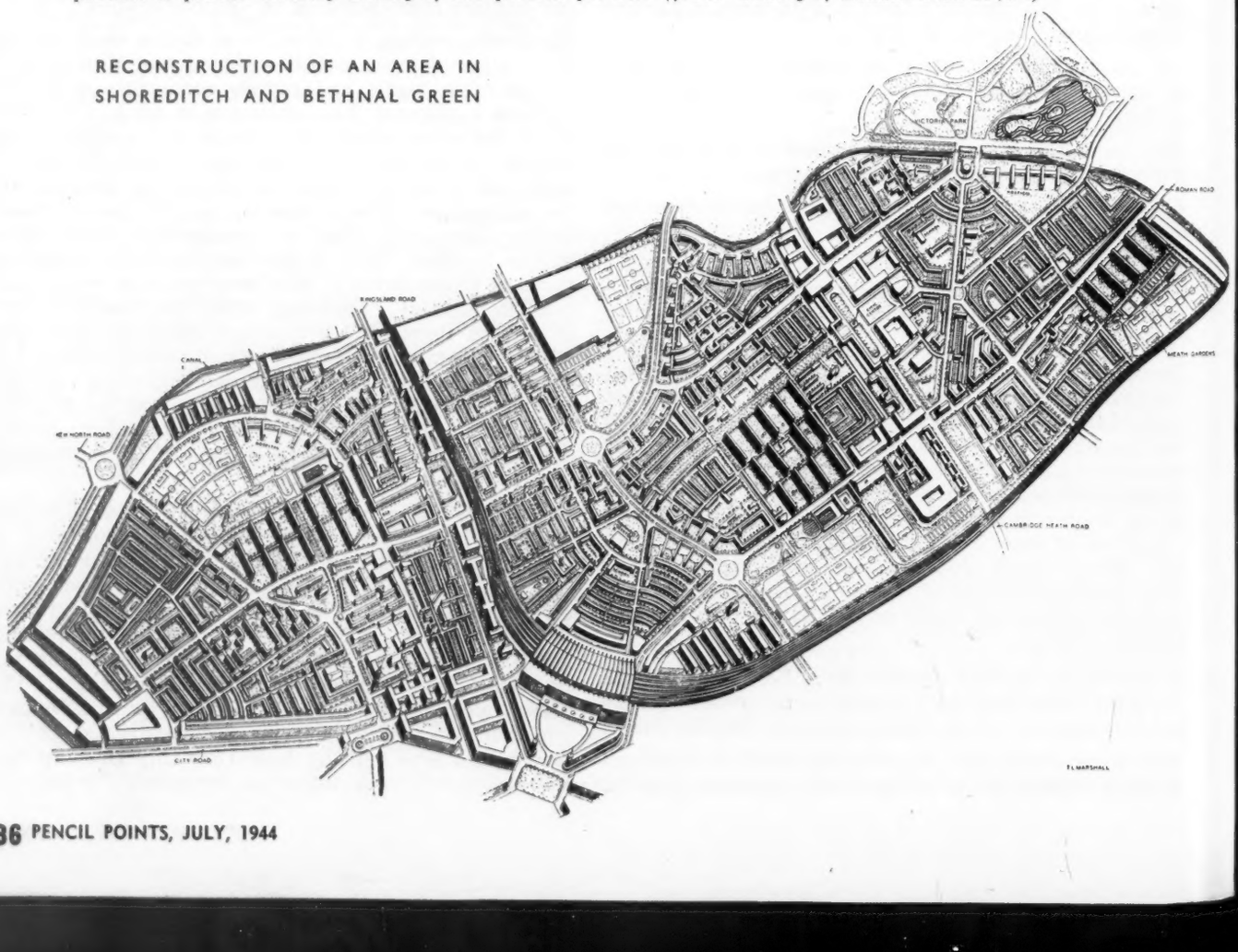
There has been a consistent failure on the part of London's planners to suggest the separation of the Empire's Capital and the world trade center. In every plan these remain—the hard core of Westminster and the "City," to which daily some two and one-half million people must be transported. The bottlenecks are vast and many, even in peace time. It has been estimated that 8% of the average Londoner's yearly income goes to pay for this daily travel. Tied up with this reluctance to decentralize government and business, is the idea that only in the great cities do you find the amenities of the theatre, the museums, good restaurants, etc. The number of people who attend the theatre in the center of London is roughly 6,000,000 a year. London has a large number of out-of-town visitors who go to the theatre. The police estimate these as approximately 1,000,000 persons, leaving a total of 5,000,000 Londoners who like the "legitimate." But if you have a factor of three shows for theatre-loving people you have 5,000,000 divided by three, or approximately 1,600,000 Londoners who go to the theatre. That kind of stimulus, therefore, leaves the vast majority untouched, and as much can be said for the museum attendance. In fact in London, during great occasions like the Jubilee and the Coronation, large numbers of people do their own celebrating in small community affairs and do not leave their neighborhoods to see the main attractions.

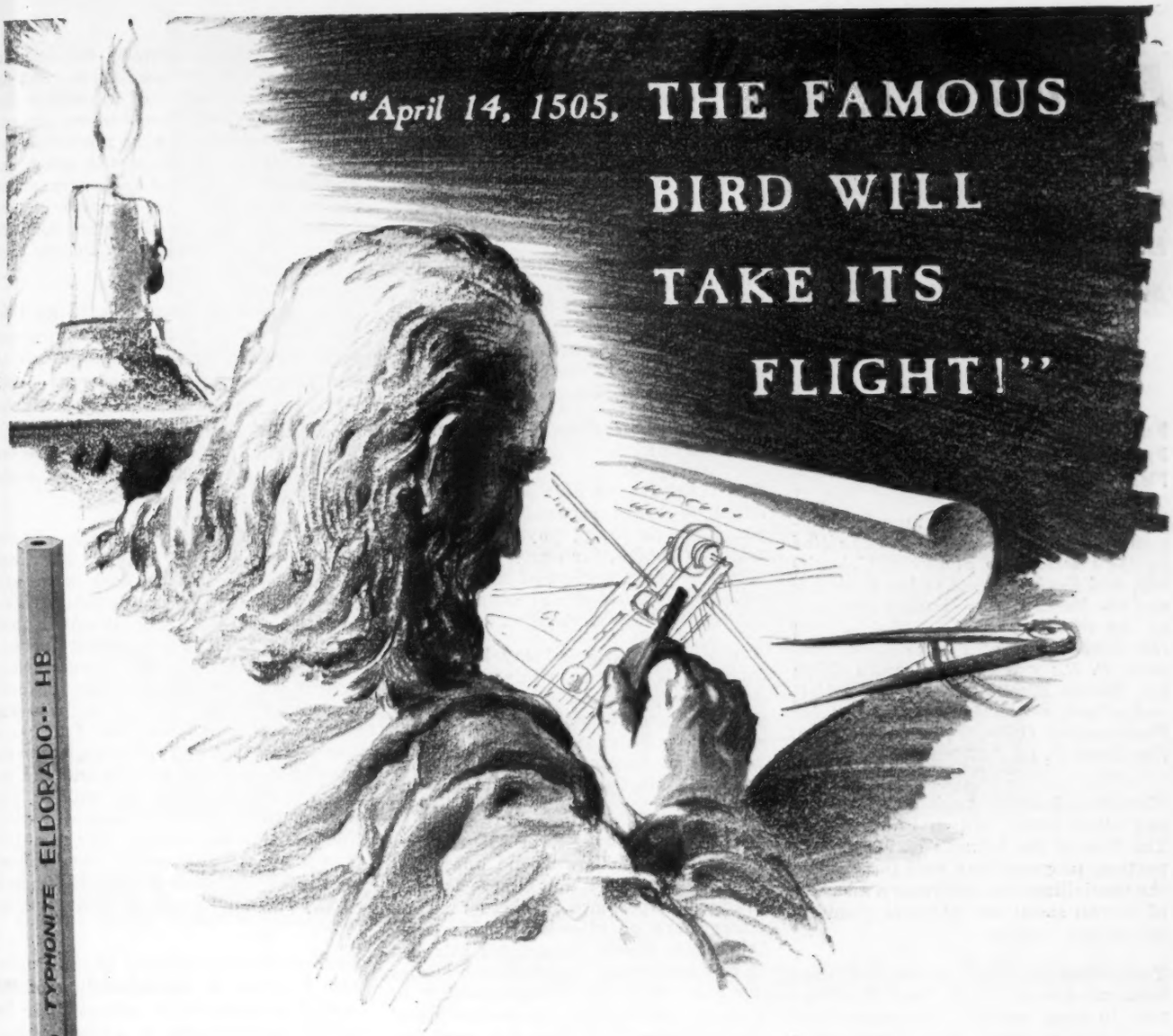
All the London plans have had architects connected with their development. This is not true throughout the country as a whole. Many engineers are leaders and some, like Mr. Manzoni of Birmingham, are recognized as being outstanding. Some of the architects, however, are making notable contributions, and Mr. E. E. Gibson, City Architect of Coventry, is, for a young man, taking a national place of increasing importance. Whether the planning is done by architects or engineers, the ways and techniques of planning display need much new thinking. There has not been much if any advance since the exhibitions of the Chicago Plan at the beginning of the Century. The London County Council Plan used the late William Walcot, whose etched restorations of classical times were so refreshing and imaginative, to delineate some of the ideas. Their delicate lines and washes made but little impression on the average mind. Models, pleasant to look at, were difficult to translate into human scale, and the maps and charts were much too technical. The pictures of actual buildings or parks, playgrounds, or traffic congestion, were much more easy of comprehension. Modern display tricks of the Bauhaus type only aid in increasing the chaos of ideas.

The great difficulty is in getting technicians to understand how the non-technical mind works, in getting the man who knows much to appreciate the necessity for a primer-like approach to even the most informed lay mind. New techniques are necessary if the planner is to avoid the danger of having his efforts always remain in the realm of merely interesting ideas. The planner must put over these ideas to "those who are being planned."

Suggested redevelopment of 980 acres in East London showing proportions of multiple dwellings and houses possible to provide housing density of 136 persons per acre (from "County of London Plan 1943".)

RECONSTRUCTION OF AN AREA IN
SHOREDITCH AND BETHNAL GREEN





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Puerto Rico's Six Year Planning Program; A Landmark for Postwar Planners:

Preliminary Six-Year Financial Program 1944-45 to 1949-50 *(as submitted by the Puerto Rico Planning, Urbanizing, and Zoning Board to the Governor and the Bureau of the Budget pursuant to the Planning Act), available from the Government of Puerto Rico, Sanurce, P. R.; and* A Development Plan for Puerto Rico *by Frederic Bartlett and others, available from the Insular Procurement Office, Printing Division, San Juan, P. R., $.25*

Planners—federal, regional, local or any other kind: Watch Puerto Rico! The fate of the Island's extraordinary postwar program may well foreshadow the possibilities for achieving a measure of overall social and physical planning in our own country.

This beautiful island has for 46 years been ruled as a colony from Washington. In many respects, the mass of the population is poorer than it was under Spain. Today, however, there exists the unusual coincidence of an abnormal revenue from the rum trade due to the war and a progressive Governor who believes the Puerto Ricans should be aided, rather than blocked, in solving their problems. On this groundwork Puerto Rico proposes to make long-range, large-scale plans for its future development.

For most people, the creation of a planning program is a highly technical and somewhat transcendental operation best left to the expert. And yet it is a truism, in a democracy, that only that degree of socially useful planning is possible which the public is prepared to understand and accept. Any far-reaching plan will be subject to the kind of opposition and support normal to our political system. In the best sense, therefore, realistic planning cannot be merely a technical exercise—it becomes a political art!

From a purely professional point of view, the Puerto Rico Program is the finest example of its kind that has been produced in this hemisphere. In other respects it is even more significant. It has a practical economic base and it reflects the true needs of the island and its people. By invoking public participation and support from the earliest stages of the plan, it has inevitably plunged into the political arena, but in doing so it has given planning a new direction and an increased stature.

The Program

The document under review is entitled "Preliminary Six-Year Financial Program 1944-45 to 1949-50," as submitted by the Puerto Rico Planning, Urbanizing, and Zoning Board to the Governor and the Bureau of the Budget pursuant to the Planning Act.

The main conclusions of the Planning Board were:

(1) "That Puerto Rico is now in a position to make large-scale, definitive plans for providing physical facilities urgently needed, for supplying services essential to the welfare of its people, as well as to continue and expand . . . . the economy of Puerto Rico."

(2) That the Island "may be able to finance this program within the present debt limit, provided that normal federal participation in the several programs (highways, housing, health, etc.) is continued and existing economic relations with the United States are not disturbed."

(3) That any long-term program involves many unknowns and unpredictable problems and that "there is little practical experience in these matters, either here or elsewhere." Moreover "there are special limitations attached to any forecast of Puerto Rican affairs due to its equivocal political status." In any case, whatever the imperfections of the program, "the Board is confident that they will be progressively diminished as the program is annually revised in accordance with law."

The original preliminary program was subjected to public hearings last year. It involved a total outlay from insular government funds during the six-year period of about $411 million. Of this amount $84 million represented proposed capital projects, $290 million current expenditures from insular funds and $37 million as contributions to various public service enterprises.

Over the same period, income from insular government sources was estimated at $362 million. With an estimated surplus on June 30, 1944, of $35 million, this income failed to meet the total anticipated outlays for the six years by some $13 million, the amount which would have to be borrowed.

The public hearings produced several interesting criticisms and suggestions. The Board's estimates of income were considered too conservative and the proposed contributions to public service enterprises that stimulate the insular economy insufficient. Many additional items were proposed for inclusion in the program; e.g., a system of junior colleges, expanded university facilities, a cancer institute, ten seed-farms, and an annual appropriation of $1 million for housing the very low income groups that are unable to pay the rents charged by the federally supported program. The hearings resulted in a revision of the program and an increase in the total outlay for the six years to $425 million. (The population of Puerto Rico is 2 millions.)

It is, of course, impossible to go into the details of such a complex program in this review. The scope and nature of the program may be inferred from several of the more interesting features. In the first place, the document itself is a model of simplicity, logic, and sheer readability. Any literate person could understand it.

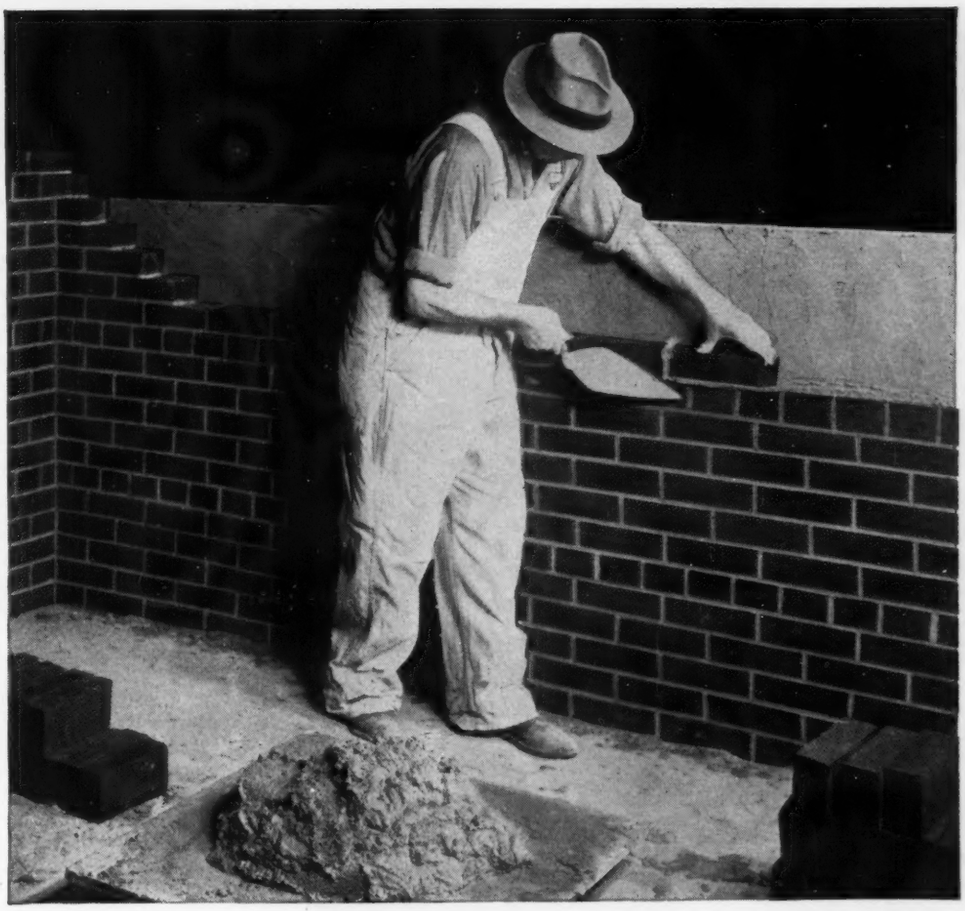
Secondly, the plan is all-inclusive. There are no blind spots or blanks. The total income is estimated for each stage and the total expenditures are listed. Incidentally, the Planning Board leaned over backwards in estimating income. U. S. Internal Revenue (rum tax) figures show an increase for the current and 1944-45 fiscal years, from $40 million to $48 million. The first postwar year's (1945-46) revenue, however, is estimated at $36 million and the remaining five years at $12 million, the characteristic pre-war annual figure. The careful balance in this realistic plan is such that there is every reason to expect that the estimated annual costs can be financed out of normal income.

Another unusual element of the Puerto Rico Program is the scheduling of the capital projects which reflect their intended use primarily as a postwar construction scheme. Plans and specifications for most of the projects are listed for the first year, 1944-45. Early land acquisition, when necessary, is also provided for in this year. But the principal costs of the projects have been apportioned over the five ensuing years. The point is made that unemployment resulting from the construction projects would materially reduce the need for a special work-relief program which might otherwise be required after this war.

The program, as a whole, has two aspects. The first is concerned with such services and facilities as health, education, recreation, or protection, all of which have long been considered governmental responsibility. These services are amply provided for and real improvements can be expected if the program is carried out.

On the second, we shall let the report speak for itself. "It has also been the policy of the Insular and Federal Governments in Puerto Rico, almost since the beginning of the century, that some

(Continued on page 90)



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Reviews

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of the resources of the island need to be conserved and developed with governmental aid, if private initiative is not able to cope with the problem. The establishment of government forests, irrigation and power systems, land for resettlement and conservation, and more recently, manufacturing industries, constitute a long-standing program for the development of the insular economy along the lines of greater self support. The increase of the total income of the island, and its more equitable distribution, is the established policy of the Government of Puerto Rico."

Additional Sources

For those who wish to go into the Island's Program more deeply it is suggested that, in addition to the report under review, they read the Planning Board's Technical Paper No. 1 entitled "A Development Plan for Puerto Rico." This study was prepared largely by Frederic Bartlett when he was Director of the Caribbean Regional Office of the National Resources Planning Board. In the NRPB debacle, it failed of publication and has just been issued by the Island. It is an excellent source of background information and suggests the basic data on which the Planning Board's Program was developed. It may be obtained for 25¢ from the Insular Procurement office—Printing Division—San Juan, P. R.

Political Aspects

The mere publication of a report or a "White Paper" does not guarantee the performance of the program. In the case of Puerto Rico's Plan there are many obstacles yet to be overcome. Much existing legislation must be changed and new laws passed to clear the legal channels. Then there are the technical problems. The Island simply doesn't have the staff for such a job. Unless the technical studies and plans are prepared, the fact that the funds are and will be available will mean little. The Insular government has gone as far as it could at this time to get expert aid from the States to supplement the Island's technical resources. Lawrence Orton of the New York City Planning Commission has acted as general consultant and Richard Neutra, California architect and planner, is consulting on the design problems.

It is natural that a plan developed and presented as democratically as this six-year program should fire the enthu-

(Continued on page 92)

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Reviews

(Continued from page 90)

siasm of the people of the Island. Proof of this came in the recent primaries in which new voters registered their party choice in preparation for this year's elections. The Popular Democratic Party whose policies are reflected in this program, polled over twice as many votes as all the other parties combined. These figures leave little doubt as to the outcome of the 1944 elections—unless, of course, the opposition can upset the present balance of forces before November.

This opposition cannot be ignored. It is powerful and, when necessary, unscrupulous. It knows that the urgent social and economic reforms of which the Island's program is a part, threaten the sugar interests and big landowners.

With the help of anti-Roosevelt forces in the U. S. Congress, the Sugar Products Association and certain newspapers have acted swiftly to block the Island's popular movement. Under the circumstances it is nothing short of miraculous that the Populares put through their entire legislation program with a single vote margin in both houses of the Insular government. Irresponsible attacks have been made in Washington and in Puerto Rico on the Tugwell Administration, charging it with misuse of the Island's funds.

A particularly foul blow was aimed at Tugwell personally. He was accused of living in luxury and of having spent great sums of public money in the repair of his private home. The fact is that the building in question is the ancient governor's palace and the refurbishing had been done by the former Governor, Admiral Leahy as a W.P.A. job.

Of such stuff, oh ye experts and technicians, is planning made.

—SIMON BREINES

DEMOCRACY IN ACTION

New Castle Plans, illustrated booklet published May 1944 and distributed by the Chamber of Commerce, New Castle, Indiana. By Scott Chambers, President, New Castle City Plan Commission.

In twenty-one small pages, about half of them drawings, this booklet demonstrates a sincere and thorough approach to city planning. Its words are as homely as its objectives, and as honest: to make residential neighborhoods comfortable, freeing them of traffic; to relieve the city's congested business district; to provide tenants of blighted areas with better facilities; to banish extravagant public works in favor of public improvements that do improve the city. Citizen cooperation and that of industrial and commercial interests is an important part of the programs. Consultants are the architectural firm, Saarinen and Swanson.

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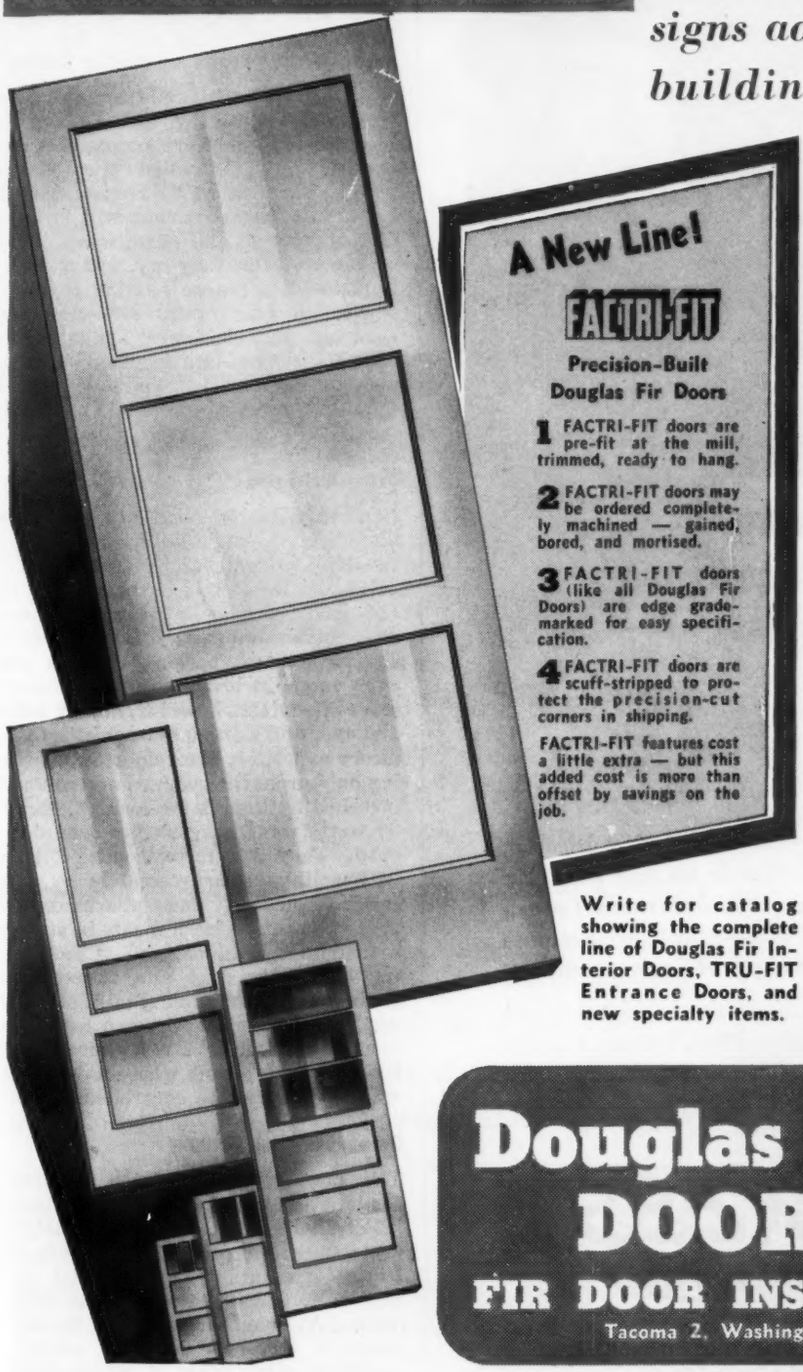
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News

(Continued from page 16)

Products Progress

6-ohm voice coil, and has an internal mounting for a special transformer matching the impedance of the reproducer unit to the wiring line and amplifier; its dimensions are 17 in. wide, 10½ in. deep, 23 in. high. It is recommended for plant broadcasts of planned music and employee-interest programs.

"Personalized" Apartment Heating Control

A new heating principle for apartment houses developed by the Minneapolis-Honeywell Regulator Company, Minneapolis, Minn., is called "Personalized Finger-Tip Control." Thermostats located in each apartment will keep the temperature at the exact level desired by the resident, they say, and their use is claimed to reduce heating costs and provide a new rental attraction. As soon as materials are available, the controls will be manufactured on a commercial scale, and the system may be applied to existing as well as new buildings.

Germicidal Lamp

General Electric scientists have used ultraviolet bacteria-killing radiation in the development of their new germicidal "Uviarc" lamp, which they claim will aid in destroying air-borne bacteria. The germicidal energy is produced by electric current passing through mercury vapor at low pressure; the short-wave ultraviolet, however, is very potent and eyes and skin must be shielded from direct exposure; the importance of using only properly designed and correctly installed fixtures is stressed. 8, 15, and 30 watt lamps have so far been developed. They are recommended for use in hospitals, schoolrooms, home nurseries, cosmetics and pharmaceutical firms, to protect fresh meats in storage, industrial operations, animal and poultry husbandry, test and research departments of flour mills, milk sterilization. Germicidal energy can be applied to purify water in a reservoir or as it flows through a tank wherein depth and rate of flow can be controlled.

Germicidal Lamp Fixtures

The new germicidal lamp fixture, a combination of the General Electric "UVIARC Tube" and a special reflector-unit, is designed for safe, effective irradiation of ultraviolet rays. Edwin F. Guth Company, 2635 Washington Avenue, St. Louis 3, Missouri, sponsors the new product, which is available in two types of two sizes each.

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Manufacturers' Literature

Air Conditioning

1-05. An 8-page illustrated folder in handbook style describes industrial equipment for temperature and humidity control, refrigeration, and industrial heating, manufactured by Carrier Corporation.

Aluminum

1-04. *Aluminum Imagineering Notebook*, The Aluminum Company of America.

Bathroom Accessories and Equipment

2-01. *Bathroom Medicine Cabinets*, 12 pages, Owens-Illinois Glass Company.

2-02. *Why Take A Shower Bath*, 16 pages, Fiat Metal Manufacturing Company.

Caulking

3-08. A new bulletin (A.I.A. File No. 7d), *Weatherproof Caulking*, from Minwax Company, Inc., covers caulking materials and "Weathercap," giving detailed architectural specifications on both. "Weathercap" is a formed strip of pure, soft lead whose cross or "cap" member overlaps the masonry joint and whose anchor is bedded into Minwax Caulking Compound. The lead, which will not deteriorate, is said to provide a permanent shield for the elastic waterproof compound against sunlight, air, erosion, all weather conditions—the compound providing an elastic adhesive waterproof seal. "Weathercap" is recommended for applications to copings and cornices, watertables, belt courses, window sills, steps (treads and risers), and glass block panels.

Concrete

3-03. *Form-Ty Engineering*, 32 pages, Richmond Screw Anchor Company, Inc.

Construction

3-05. *Q-Data No. 1*, H. Robertson Company.

Doors

4-02. *Kinnear Rolling Door Catalog* (A.I.A. File No. 16-D-13, Bulletin No. 39), 40 pages, Kinnear Manufacturing Company.

4-04. In 5 standard sizes, available in 10 colors, the "Modernfold" is an accordion-type, fabric-covered, metal-frame door which travels on an overhead track and is said to eliminate allowance for area usually required for the swing of doors. Each side of the opening may have a different color fabric to match the decorative scheme of the room it faces; washable or easily cleaned materials are recommended. It is claimed the doors are easily re-covered. Descriptive pamphlet, *Modernfold Doors for Homes*, is available from New Castle Products.

Drawing Instruments

4-03. Literature from Charles Bruning Company, Inc.

Electrical Equipment

5-03. *Care and Maintenance of Electrical Equipment*, 28 pages, The Square D Company.

Fire Alarms

6-06. Stanley and Patterson Division of Schwarze Electric Company have a 40-page illustrated booklet, *Fire Alarm Signaling Systems and Apparatus, Bulletin No. 1044*, on various types of basic fire alarm systems now in common use, listing advantages, basic apparatus used, and basic wiring diagram. Each description includes suggested typical specifications for architects' and engineers' use.

Fireplaces and Accessories

6-01. *Bennett Fireplace Supplies*, 27 pages, Bennett Fireplace Company.

Fireproofing

6-02. Brochure, Albi Firepel Corporation.

Floor and Wall Coverings

6-04. Literature from Tile-Tex Company.

Furnace Equipment

6-05. Literature from Iron Fireman Manufacturing Co.

Glass

7-01. *Specify Mississippi Glass*, 15 pages, Mississippi Glass Company.

7-03. *Daylight in Schoolrooms*, 11 pages, and *Glass Block in Hospitals*, 7 pages, Owens-Illinois Glass Company.

7-02. *Design of the Month*, Pittsburgh Plate Glass Company.

Heating

8-06. An A.I.A. File No. 29-D-2, 4-page illustrated folder, *Catalog TW-95c*, of the Kewanee Boiler Corporation, gives descriptive data, diagrams, and illustrations of the "Tabasco" steel welded water heater, successor to riveted types. This type of heater is said to have improved base and rocking grate, draft flap ash door for automatic regulation (unless hand-operated air slide is specified); is rated to 130 to 700 gallons of water 50 degrees per hour; is stocked in as many of 10 sizes as critical material shortage will permit for the duration. It is claimed the heater may connect directly to the water mains of any city in the U. S., and will safely withstand water working pressures up to 100 lbs. per square inch, having been subjected to a hydrostatic test of 150 lbs. per square inch at the factory.

8-07. A bulletin, *Central Heating*, from the Ric-wil Company suggests that the success of heating a group of buildings from one central boiler plant depends largely upon the means used to convey the steam underground and the completeness with which the piping system is protected against heat losses, deterioration, and other damages. It claims it is often possible to set up satisfactory central heating systems for municipalities at comparatively small initial investment if a survey for a district heating system is first made to reveal any waste and exhaust steam in existing plants. Central heating is urged for real estate developments, large and small housing projects, hospitals and colleges, and industrial groups.

8-08. *Rocop Convectors, Catalog No. 140*, from Rome-Turney Radiator Company, contains 12 illustrated pages of information on convectors, giving diagrams and specifications on flush and round-edge concealed grilles, fully recessed and semi-recessed, floor-standing and wall-hung cabinet installations. All enclosures and cabinets are of furniture steel, braced and reinforced. Standard steel gauges used: No. 20 for recess linings of concealed and recessed types; 18-gauge for grilles; heavier gauge material can be furnished for heavy service. Engineering service for special designs is available to architects and engineers. Selection of convectors is arrived at in the same way as direct exposed radiation. "Rocop" convectors are not recommended for one-pipe steam systems where steam and condensate are counter-flow, or for gravity hot water installations because of the generally low water temperatures and low thermal head.

8-05. *Catalog No. 44*, (heating, cooling, and air conditioning) 16 pages, Viking Manufacturing Corporation.

Insulation

9-01. *Performance*, 2 pages, National Mineral Wool Association.

Lighting

12-01. Literature from Curtis Lighting, Inc.

12-06. *Looking Ahead at Lighting*, folder, General Electric Company Lamp Department.

12-02. *Architexts*, article, The Holophane Company, Inc.

12-07. Drawn-case Tulamp ballasts with leads out the bottom for use with 40-watt Mazda F lamps, designed to better fit contours of lightweight fluorescent fixtures and to meet wartime metal limitations, are available from General Electric Company. They are for external mounting, operate in lower ambient temperatures. Prices and data with outline and wiring diagram are given in a one-page *Supplement No. 1 to GEA-3203 E.*

Maintenance

13-01. A. C. Horn Company presents *Modern Maintenance Methods*, a 10-page booklet intended as a guide for economical and efficient care of floors of all types in schools, colleges, institutions, and office buildings. Instructions

are given for: conditioning oil-soaked, varnished or shellacked and badly worn floors; conditioning linoleum, rubber, terrazzo, concrete, asphalt and mastic tile, cork, magnesite composition, marble, tile, and travertine floors; treatment of rubber burns. Listed are items, from acoustical surfaces to window frames, for which Horn maintenance products are applicable, together with a list of nationally known manufacturers of floors and floor coverings who have tested and approved them.

Paint

16-07. Named "Horn-O-Tone S-P-F," an interior flat wall finish (oil paint, not water emulsion) is shown in 8 color-tone samples in a folder issued by A. C. Horn Company. It is claimed: to seal, prime, and finish in one operation; to dry dust-free in a few hours and hard overnight; to be ready for application as received, but may be reduced with turpentine or turpentine substitutes.

Pattern and Model Making

16-10. A 48-page manual, *How to Make Patterns and Models with Gypsum Cement*, for designers, manufacturers, pattern and model shop superintendents, foremen, and workers in the metal and plastics fields, is offered by the United States Gypsum Company, in an effort to distribute basic information for using cements. Five basic methods of making patterns are described and illustrated, and physical data, such as strength, initial set, and expansion variances, are explained.

Piping

16-08. One of the latest improvements in "Ric-wil" prefabricated-insulated pipe conduit—a drive coupler adaptable to mechanical or welded closure, claimed to speed final field assembly connections—is described in a folder from the Ric-wil Company, *Ric-wil Insulated Pipe Units*. Step-by-step process of prefabrication, typical specifications, and piping system blueprints, are given.

Plastics

16-05. *The Story of Vinylite Plastics*, illustrated (4" x 9") folder, Plastics Division of Carbide and Carbon Chemicals Corporation.

Plumbing Fixtures

16-03. *Douglas Folders*, 8 pages, The John Douglas Company.

Plywood

16-06. *Victory Book*, Aetna Plywood and Veneer Company.

16-09. *Beautiful Wood for Beautiful Homes*, a 14-page illustrated brochure, is jointly published by the Mengel Company and the United States Plywood Corporation. Advantages, description and illustration of several kinds of plywood, as well as reproductions of wood-walled rooms designed by various architects are given. Its makers say "Weldwood" plywood is guaranteed for the life of any home in which it is installed.

School Equipment

19-05. *Book of Postwar Planning for Schools*, 48 pages, The Horn Manufacturing Company.

Standards

19-01. *600 Standards, American Standard Basis for the Coordination of Masonry (A62.2), and Coordination of Dimensions of Building Materials and Equipment (A62.1)*, The American Standards Association.

Steel

19-06. *Industrial Steel Buildings* (A.I.A. File No. 14i), 18 pages, American Rolling Mill Company.

19-10. *M-P Movable Steel Partitions and Metlwal Paneling* (A.I.A. File No. 14M and No. 19F), 24 pages, Martin-Parry Corporation.

19-07. *How Zinc Saves Steel from Rusting*, 26 pages (6" x 9"), The New Jersey Zinc Company.

19-04. *85 Ways to Make a Better Home*, U. S. Steel Corporation.

19-08. *Manual of Recommended Practice for Saxe Welded Erection System*, 42 pages, J. H. Williams & Company.

Swimming Pools

19-09. Pamphlet from Inertol Company, Inc.

Ventilation

22-02. Literature from Allen Corporation.

Water Coolers

23-02. *Folder 185*, Ebco Manufacturing Company.

Waterproofing

23-09. "Waterfoil," an A. C. Horn Company product, is a protective coating for exterior masonry surfaces that have not been previously treated or given a coating treatment; it is made of irreversible inorganic gels which are said to weld themselves by chemical action to exterior concrete, stucco, and brick surfaces to form a heavy, hard, and microscopically fine-textured coating. Water vapor is said to breathe out through "Waterfoil," while water absorption inward is impeded, thus preventing reinforcing bar rust and spalling; no primers are required. Directions and specifications for its use, with an accompanying color chart, are given in a 9" x 4" booklet entitled *Raincoats for Building Exteriors*.

Welding

23-03. *Gas and Electric Welding Supplies and Accessories*, 20 pages, Air Reduction Sales Company.

23-04. An improved, portable, weld-testing machine is introduced by the Air Reduction Sales Company, who say it provides accurate data on tensile strength and ductility of weld specimens by performing three weld tests, and that its relatively light weight makes it possible to perform weld tests on the job—useful for extensive field work such as pipe installations, construction, etc., performed in remote locations. The machine operates on the hydraulic jack principle; a hand-operated pump transmits pressure to the plunger through a hose. The maximum direct load is said to be 40,000 pounds; use of reduced section specimens permits tests on metals of 150,000 psi or higher tensile strength. Complete details appear in a 14-page illustrated booklet, *The Airco Tensile and Guided Bend Testing Machine*.

Windows

23-05. Pivoted, projected, psychiatric, continuous, industrial, casement guard, super-bar, are a few of the windows illustrated and described (complete with details of construction and installation) in a 31-page booklet, *Bayley Windows, Doors, Operators* (A.I.A. File No. 16-e), from the William Bayley Company. Bayley steel doors are also described as particularly suitable for water purification and sewage disposal plants, gymnasiums, armories, and non-detention parts of penal institutions.

23-06. *Book of School Windows* (A.I.A. File No. 16e1), a 20-page illustrated booklet from Mesker Brothers, claims

(Continued on page 98)

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Manufacturer's Literature

(Continued from page 97. A coupon for your convenience in ordering literature is included on that page.)

to be "designed for architecture by an architect who, in turn, has consulted with numerous other architects." Inside are descriptions and diagrams on types of Mesker School windows. With the booklet comes a separate pamphlet, "Detail Supplement for the Drafting Room."

23-07. *Book of Hospital Windows* (A.I.A. File No. 16e1), 15-page booklet from Mesker Brothers, describes "hospital-engineered" windows with "draftless sill ventilators and finger-flick opening and closing," and which can be washed entirely from the inside. Attached is a "Detail Supplement for the Drafting Room."

23-08. *Book of Windows for Homes,* a new booklet from Mesker Brothers, illustrates in full detail standard types of windows for residences, and contains renderings showing a variety of window treatments.

X-Ray Industrial Unit

24-01. Folder from North American Philips Company.

LITERATURE AND SAMPLES WANTED

ROBERT L. DAVISON ASSOCIATES, Housing Research, 299 Madison Ave., New York 17, N. Y. (Data, samples, and catalogs for complete A.I.A. file. Address to attention of Taina Waisman.)

TECHNICAL DIVISION, METAL LATH MANUFACTURERS ASSOCIATION, Engineers Building, Cleveland 14, Ohio. (Data, samples, and catalogs for complete A.I.A. file.)

FRANK WYATT WOODS, Architect, 605 Lincoln Road, Miami Beach, Fla. (Data, samples, and catalogs for complete A.I.A. file.)

FRANCIS CHIAVERINI, Registered Architect and Engineer, Chief of the Division of Public Buildings, recently appointed Supervising Architect for Postwar Planning of Public Buildings, Rhode Island Armory Mounted Commands, 1051 North Main Street, Providence, R. I. (Data, samples, and catalogs for complete A.I.A. file.)

ROLF SKLAREK, A.I.A., 853 North Sierra Bonita Avenue, Los Angeles 46, Cal. (Data, samples, and catalogs for complete A.I.A. file.)

ERNEST I. FREESE, 6247 Pine Crest Drive, Los Angeles, 42, Calif. (American Architect Reference Manual published by American Architect.)

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Light-Reflecting Floors made with Atlas White cement help make lighting systems more effective

We buy light to make seeing easier; yet much of its effectiveness is wasted by dark colored floors, just as by dark walls and ceilings.

Floors made with Atlas *White* cement, instead of gray cement, salvage light rather than absorb it. This is shown by lighting tests in a large airplane plant where the white cement floor reflected 20% to 60% more light to work areas than did an adjacent gray cement floor.

White concrete floors further promote ease of seeing by reducing the contrast in brightness between work areas and surroundings. They cut down shadows and dark areas and reduce eyestrain—a cause of lowered production, waste and accidents.

Whether in conversion or new construction, light-reflecting floors can help make lighting more effective. Send for the booklet, "Light from Floors," containing test data, cost and recommended installation and maintenance practice. Write: Atlas White Bureau, Universal Atlas Cement Company (United States Steel Corporation Subsidiary), Chrysler Building, New York 17, N. Y.

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Available for your post-war use at little more over-all cost than plastering, walls of Weldwood Plywood Paneling will bring sales-stimulating beauty to homes in every price range.

In genuine walnut, mahogany, Weldtex, knotty pine, oak, gum and other fine hardwoods, these gorgeously grained 4′ x 8′ x ¼″ panels, (factory-finished if you like) are eminently practical. They're crack-proof and guaranteed for the life of the building.

Weldwood Plywood Panels provide all the advantages of dri-wall construction.

No intricate installation; they go right on furring strips attached to studding...

No "plaster damp" to cause cracks and warping . . .

No 3 to 6 weeks' delay while moisture dries from walls . . .

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And for those walls and ceilings that are to be covered with paper or paint, sturdy, inexpensive Weldwood Utility Panels with their extra-heavy gum faces will provide an ideal under-surface.

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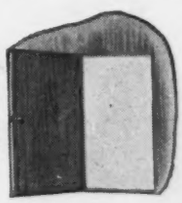

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Waterproof Weldwood, so marked, is bonded with phenol formaldehyde synthetic resin. Other types of water-resistant Weldwood are manufactured with extended urea resins and other approved bonding agents. Back of these Weldwood Products are unmatched facilities and experience in Plywood production and fabrication. Available also are the services of qualified engineers, chemists and wood technologists.

News

(Continued from page 23)

From the report of the Westchester County Committee, Fine Arts Federation of New York: "The effects of the war effort still leave Westchester County without further physical additions in the fine arts. The State's Post War Program has not been developed far enough to permit of estimating its influence on Westchester County. Only a limited number of projects have been released and those very recently. Among that number is a Fire Headquarters for Mount Vernon, which became the center of protests by Architectural Organizations, as the Administration of that town held an unregulated competition — insufficiently regulated might be the better statement —for the selection of an architect. The protests lodged against the procedure had no effect. This subject should not be dropped. It is of too much importance both to the public and to the profession."

Local housing authorities are authorized to make payments in lieu of taxes in amounts equal to 10% of shelter rents collected on low-rent housing projects built under the U. S. Housing Act provisions, states FPHA. The new policy is effective immediately for all local housing authorities which have not ended their current fiscal years. Federally-owned war housing projects are not affected, since their payments in lieu of taxes already approximate full taxes. On the basis of shelter rents collected last year, 284 local housing projects containing 89,240 dwelling accommodations would increase their payments to local taxing bodies by about $715,000 under the new policy. Shelter rents are exclusive of charges for utilities.

The Douglas Fir Plywood Association at Tacoma, Wash., says the following developments indicate that the industry is girding itself for peacetime markets even though war needs continue to consume their entire output.

1. Plywood manufacturers have acquired a sizable stand of timber as raw materials sources. (They now own or control more than 10 billion feet of standing timber.)
2. They have established a research foundation to develop new wood products separate and apart from lumber, plywood, and pulp.
3. Plywood advertising in trade journals has been expanded.
4. For the first time, the industry promotional organization is now supported by every manufacturer in the 30-plant fir plywood industry.

They face no plant reconversion problem after the war. Developments in the existing plywood association laboratory include: overlay and surfacing treatments for plywood including plastics, impregnated veneers, metal and glass; studies of built-up plywood beams and other structural applica-

(Continued on page 102)

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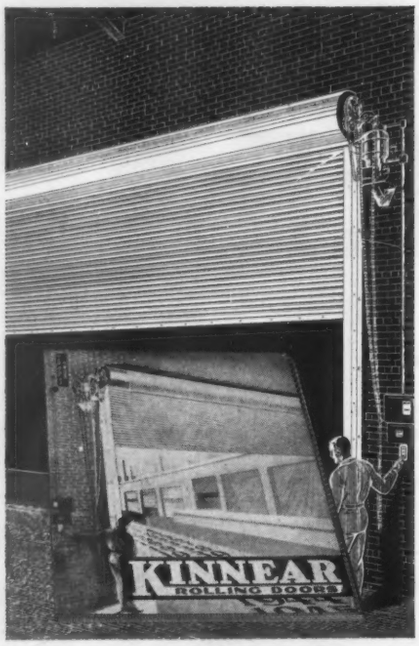

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Saving Ways in Doorways
KINNEAR
ROLLING DOORS

(Continued from page 100)

tions; tests of preservative treatments and water repellants for plywood; paint and other finishes for plywood; and industrial and agricultural applications of the panels.

PERSONNEL AFIELD

Bernard Rudofsky, formerly associate editor of PENCIL POINTS, is to lecture in August at the Black Mountain College Art Institute in North Carolina on "Clothing: Present, Past, and Future." Among other lecturers and instructors at the College during the summer are Walter Gropius, Jose de Creeft, Jean Charlot, and Jose Luis Sert.

Willis A. Vogel was recently re-elected president of the Toledo (Ohio) Chapter, A.I.A. Other officers elected: Alfred A. Hahn, vice president; Mark B. Stophlet, secretary; Horace W. Wachter, treasurer.

Ralph W. Carnahan was elected president of the Dayton Chapter, A.I.A., at a recent annual meeting; he was also elected president of the Dayton Section, Architects Society of Dayton.

Architects of Akron, Ohio, have recently organized an Akron Architects' Society, with W. Boyd Huff as president and Trefon Sagadencky as secretary. The Society has already appointed a code committee to meet with a Builders' Exchange committee for the purpose of drafting recommendations to be submitted to the city.

News

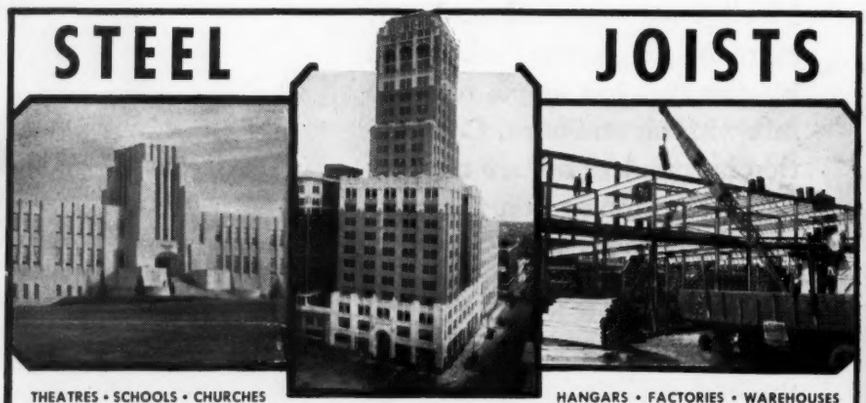
Central Illinois Chapter, A.I.A., recently elected officers: Archie N. Schaeffer (Bloomington), president; Alan K. Laing (Urbana), first vice president; F. E. Berger (Champaign), second vice president; Hamilton Dox (Peoria), secretary-treasurer.

Addition

In publishing in our April 1944 issue the University Medical Center in Jerusalem, which was sponsored by Hadassah, Eric Mendelsohn, A.I.A., architect, we neglected to note that Dr. J. J. Golub, Director, Hospital for Joint Diseases, New York City, was Consultant for the project.

The granite and marble fronts of commercial bank buildings are frightening the public away, according to Walter French, deputy manager of the American Bankers Association, who suggests architects might as well set up as their postwar Project Number One the job of making bank fronts more friendly and business-like. Does this mean that bankers are beginning to realize that their profits come only from *serving* people?

STEEL JOISTS



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